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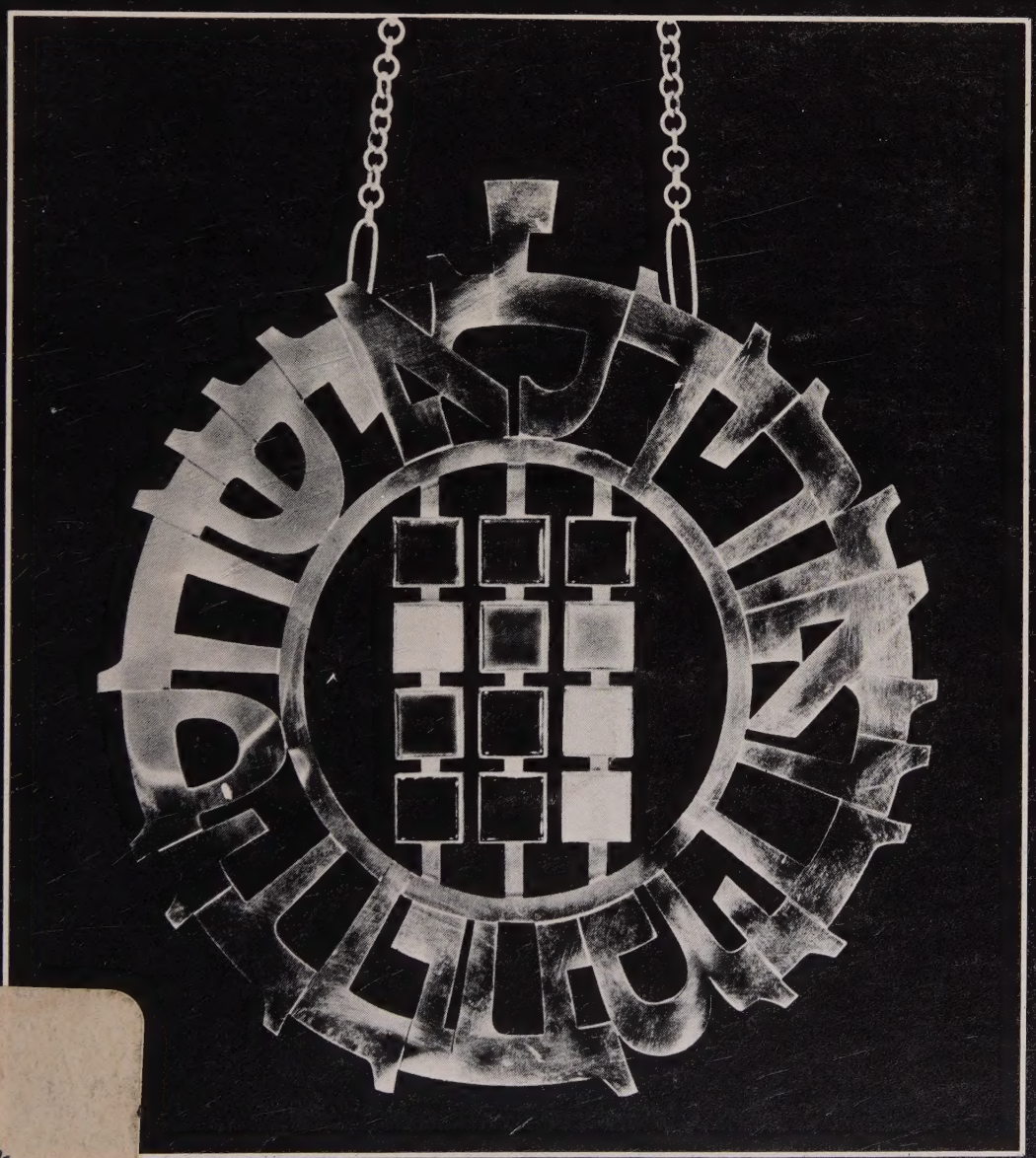

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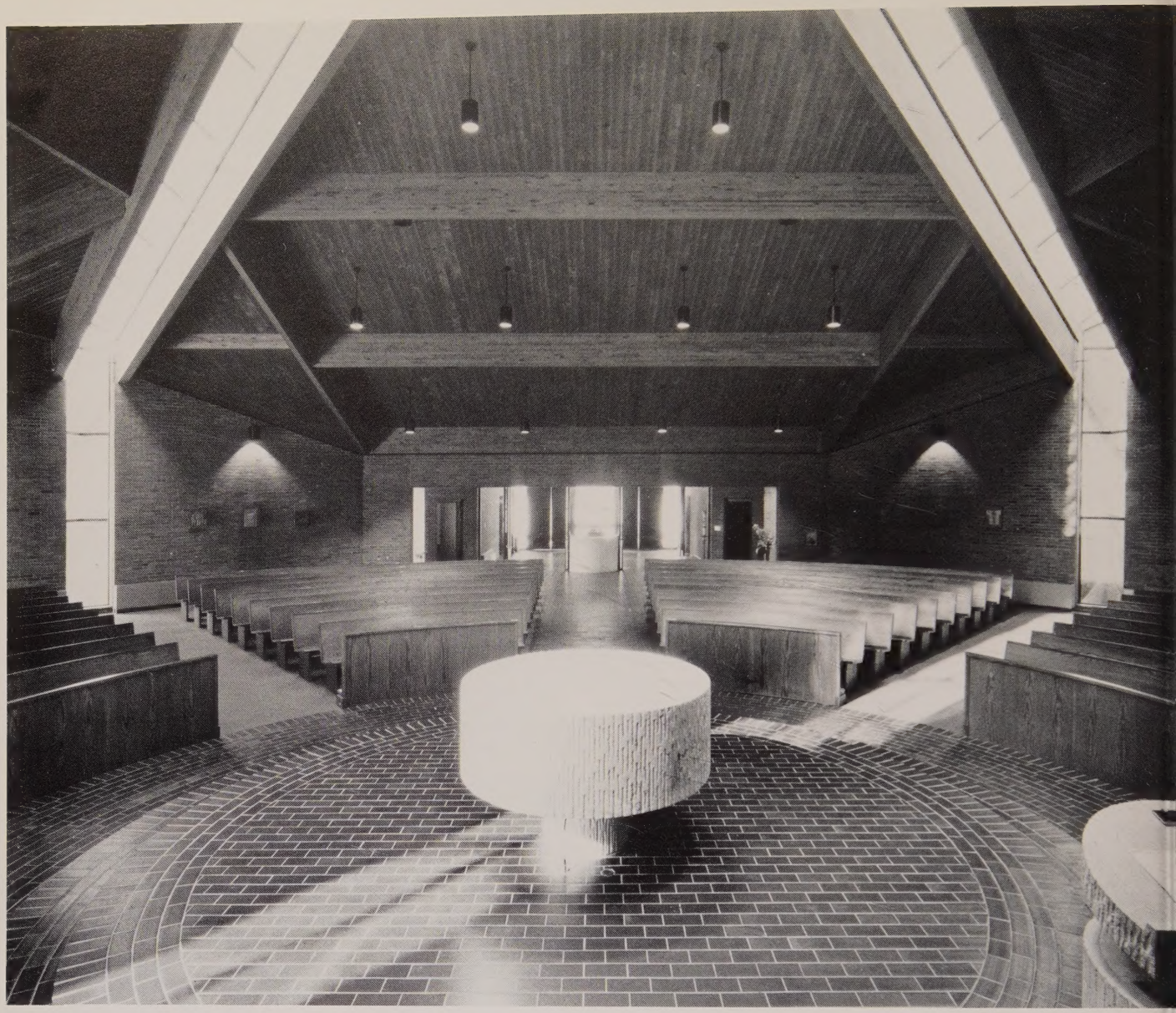

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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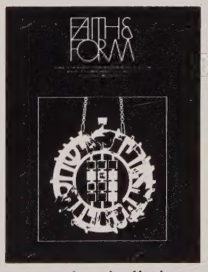

Jewish Museum of New York City

Torah Shield, silver and enamel, 1948, designed and executed by Ludwig Yehuda Wolpert.

Wolpert came to the United States from Israel in 1956 to be the director of the new Tobe Pascher Workshop at the Jewish Museum in New York City. Born near Heidelburg, Germany, he was deeply influenced by the Bauhaus movement. He appreciated their use of simplified functional forms and their respect for the essential nature of a material, with a minimum of embellishment. In his own work he aimed at a unified relationship between the structure of a synagogue building, its interior decor and ceremonial objects. The Tobe Pascher Workshop, the only one of its kind in the world, was established to provide an appropriate setting for the creation and teaching of contemporary Jewish ceremonial art.

Objects created by Wolpert are found in diverse and significant forms in synagogues, museums, and private collections throughout the world. President Chaim Weizmann presented President Harry Truman with a Torah ark on the occasion of the establishment of the State of Israel.

Mr. Wolpert died in 1981 and his work at the Jewish Museum, New York City, is being continued by his daughter, Chava Wolpert Richard, and his former students.

> Exodus 31:4-5: "to make designs for work in gold, silver and copper, to cut stones for setting and to carve wood—to work in every kind of craft."

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Notes and Comments

Our New President

Bishop Russell Pearson of Independence, Missouri, is the recently elected president of IFRAA, having served us previously with distinction as vice-president and treasurer, and as the organizing chairman for IFRAA's regional chapters. Russell is a bishop for the Reorganized Church of Jesus Christ of Latter Day Saints. He is also president of Restoration Trail Foundation, devoted to the preservation and maintenance of historic church sites. He believes that IFRAA has been demonstrating a growing stability in many ways. This includes an emphasis on internal growth and richer fellowship, and an outreach through external expansion through regions and organizations with similar purpose. He plans to concentrate on regional meetings and envisions 100 or more metropolitan groups in the near future. Ask your regional director what you can do to help!

Mark Your Calendars

An important event for all interested in IFRAA is our National Conference, October 12-15, 1986, in Berkeley, California. (See additional information in ad on page 45.) Early arrival is necessary to join the Wine Country Tour. A busy schedule, filled with intellectual and aesthetic delights, follows. Spiro Kostof will be the keynote speaker—"Cultural Diversity, The Religious Focus." He is increasingly in the news as the author/host of the up-coming PBS documentary series, "American Design." The architectural critic for the *San Francisco Chronicle*, Allen Temko, will speak, as will the ever popular Theodore Gill. Our award winners in architectural design will be exhibited in the Judah L. Magnes Museum in Berkeley and a panel of faculty members from the Graduate Theological Union will lead us in workshops and discussion. This national conference, the first on the West Coast, promises to take us out of provincialism into a wider cultural pluralism.

An Unexpected Gift From the Past

Treasures of Taliesin: 76 Unbuilt Designs by Frank Lloyd Wright is the title of a book by Bruce Brooks Pfeiffer just published by Southern Illinois University Press. A chapel (plate 21) entitled, "Memorial to the Soil," 1937, was intended for southern Wisconsin where Wright was born, but went no further than preliminary drawings. Plate 63 is an unbuilt design for a Christian Science church in Bolinas, California, 1956.

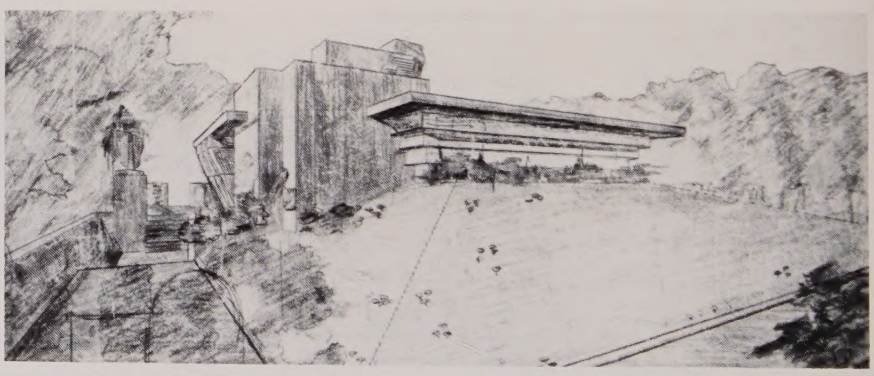


Plate 63

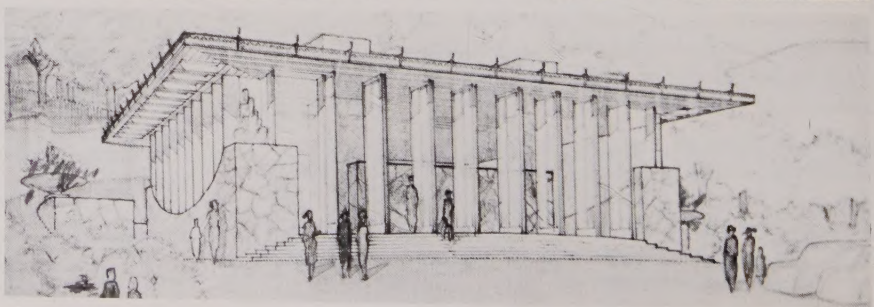
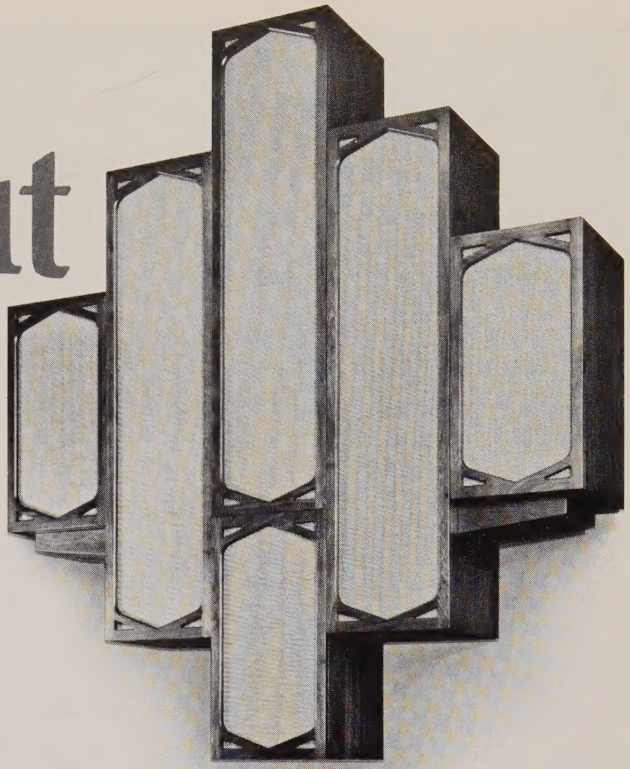


Plate 21

What about the organ?



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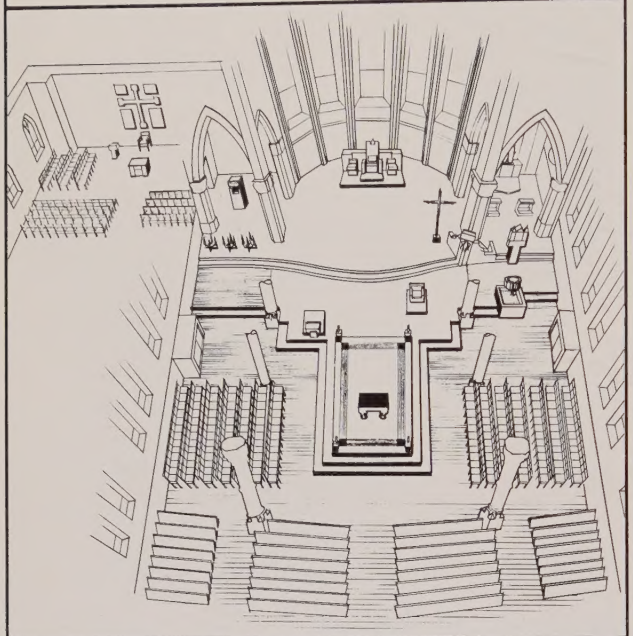

Cathedral of the Immaculate Conception, Syracuse, N.Y.
The Most Reverend Frank J. Harrison, Bishop; The Rev. James T. O'Brien, Rector; James D. Curtin, A.I.A.

Before Robert E. Rambusch Associates proceeded with the renovation designs for the Syracuse Cathedral, they consulted some very important people. The parish. Because Rambusch Associates believed that the more the parish knew and understood about the proposed project, the happier they'd be with the result. As it turned out, they were very happy.

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Notes & Comments *Continued from page 4*

Art and Architectural Awards Deadlines Extended

The deadlines for submitting entries for IFRAA's 1986 Art and Architectural Design Awards have been extended as follows:

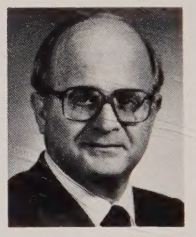
- Slides due **June 2.**
- Winners notified by **June 30.**
- Winners' panels due by **August 29.**

Winning entries will be featured in the "Forms for Faith" Juried Exhibition at the Judah L. Magnes Museum, Berkeley, from October through December 1986. A brochure describing IFRAA's awards program was mailed to all members and subscribers earlier this year.

AIA Posthumous Honor

All of us should feel humbled and honored that the late Rev. Richard McClure Prosser, who ministered to Buffalo's inner-city population as a Presbyterian clergyman, social worker, community organizer, activist and architectural advocate, has been named the 1986 recipient of the American Institute of Architects' Whitney M. Young Citation.

IFRAA Membership Development

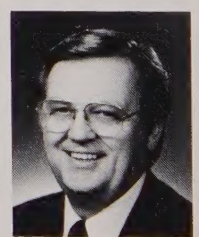


IFRAA has established a new Membership Development Section. Creed B. Freeman, vice president of sales for Schulmerich Carillons, Inc., Sellersville, Pa., has been chosen to chair this section. In this capacity, he will coordinate the promotion of IFRAA to prospective members through media advertising, direct mail and membership. Creed extends a challenge to all members to make 1986 a banner recruitment year.

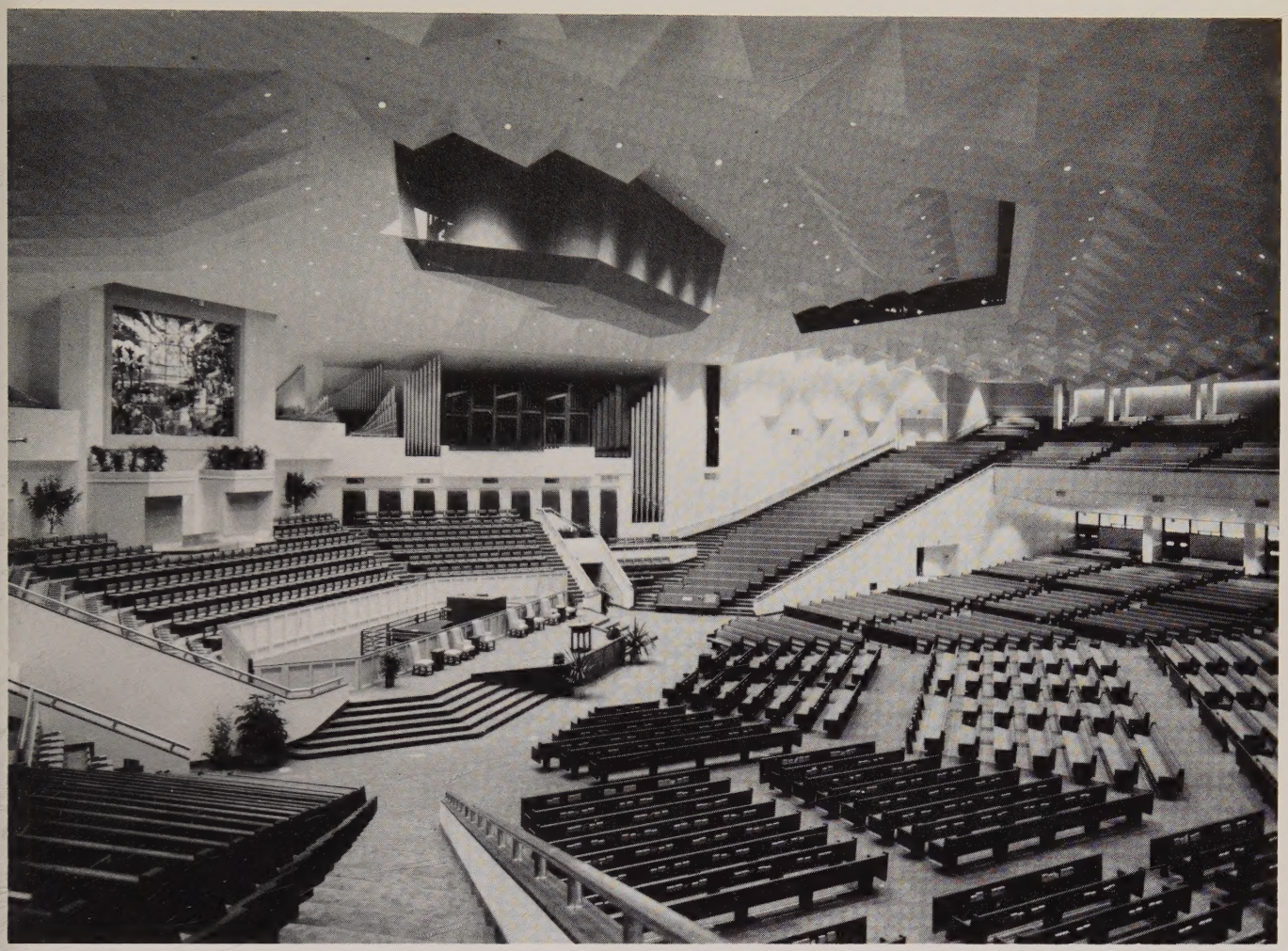
Wish You Had Been There

Those who could not attend IFRAA's annual meeting in Atlanta, Georgia, November 10-13, missed a rare experience. Because we truly believe this, several of the major addresses are printed in this issue of *Faith and Form*. Besides the enjoyable verbal experience, our eyes were treated again and again to visual refreshment: the Cannon Chapel (Paul Rudolph) and Pitts Theological Library; the Michael Graves renovation of the Museum of Art and Archeology on the Emory campus; Richard Meier's High Museum of Art in Atlanta; the Martin Luther King Center and Ebenezer Baptist Church; the Holocaust Memorial by IFRAA's own Benjamin Hirsch. We heard music and saw dance, and we enjoyed the diverse company of IFRAA's membership. We pay our respects and admiration to Regional Director The Rev. Albert F. Fisher; General Chairman Jim L. Waits and local conference director, Frances J. Ruthven.

In Memoriam



Dr. Marvin J. Hartman, finance chairman of IFRAA and president of the Board of Church Extension and Home Mission of The Church of God, Anderson, Indiana, died suddenly of a heart attack on March 13. Dr. Hartman had been a strong resource to IFRAA for many years. His dedication to our organization as advisor and friend will long be remembered.



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REPORT ON THE FORM/ REFORM CONFERENCE

by Betty H. Meyer, Editor

As both editor of *Faith and Form* and a Protestant, I enjoyed attending the Roman Catholic conference, "Form/Reform: Creating a House for the Church," in September. The opening session with Father Lawrence J. Madden, S.J., of the Georgetown Center for Liturgy, Spirituality and the Arts, emphasized the building of bridges between artists and the religious community, of the need to open ourselves to beauty, and to bind all things together, including the social gospel, as part of the whole. A carefully crafted butterfly of multi-colors attached to an elastic wand was swung out over our heads, up and down the aisle, with an alternate soaring and dipping grace that promised the Holy Spirit could be nigh if we would but make ourselves receptive.

Monsignor Frederick McManus, Catholic University of America, set the stage for our discussion by giving us in general session a theoretical overview of the 20 years since Vatican II. He cautioned that the constitution of the liturgy needs to be reread before we proceed. Worship, he reminded us, is an art, not a directive or norm. The canons on sacred places may have been reduced, but there is a desirable generality that is actually preferable. While there may have been no great problems since Vatican II, stereotypes still remain fossilized and too little has been understood, too little done. He spoke of the need for a reference to the *whole* celebration of the Eucharist.

Just as Beethoven is sublime, he said, but not suitable for the Eucharist, some church structures may be magnificent in form, but obstructions to liturgy. Though there must be openness to form and style from every period according to the natural talents and needs of people, some forms and styles may be inappropriate. Works of art must be in accord with the nature of the liturgy; the whole environment must be at the service of the worshiping community. The key to renovation of our buildings is how we understand the Eucharist today. To understand it, we must understand the sacraments. For example: baptism as initiation but also as a constant reconversion of both individual and corporate faith. It remains a celebration of the holy mysteries.

There were seminars each afternoon led by artists, clergy, and educators to encourage and inform the participation of over 400 lay women and men who were delegates. The morning periods of prayer were examples of worship including dance, art and architectural graphics, poetry, mime and creative music.

The laying down of a gauntlet that was fresh and exciting came through a panel of three speakers: John Buscemi, Frank Kacmarcik and Robert Rambusch. They dared to turn new ground and hold it up for inspection. If I may summarize from my own personal understanding:

We are living in a transitional time of lostness, of confusion and, therefore, of hybrid forms. It produces a nostalgia that can be dangerous if we revert to hardened forms. Rather, we must become aware of a pluralism that has been with us from the beginning though unacknowledged. There was never one gospel but four, and nothing exists that cannot break open the holy for us. The richness of diversity cries out for form. We cannot impose imitation on creative artists but must invite them to offer their diverse gifts.

Pluralism did not begin in the U.S. but through the various cultures coming to this country. The hallmark of our modern life is multiple. However, from the beginning our founding fathers, while celebrating pluralism, always intended ours to be a new nation under the sun. Ethnicity was to be free to exist within the pluralism, but not allowed to dominate or command primary loyalty. Participation within the ethnic group was to be strictly volunteer with no coercion.

Today, American Catholicism is reclaiming this multiple perspective and rejoicing in it. It believes strongly, however, that not everything thrown into the melting pot is to be pureed. Daniel Moynihan in his *Beyond the Melting Pot* asserts the right of individual religions and cultures to retain fidelity and mission to that which is uniquely theirs, thereby enriching the sum of the parts. With this in mind, there can be no one building solution but only a variety of designs and completed forms that grow out of local churches according to their lived experiences. Universality of the faith plus the particularity of the parish are the two polarities that will enrich all American traditions.

I felt a fresh and invigorating wind blowing as I listened to these three speakers who have eyes to see and ears to hear. I felt certain that whether Protestant, Catholic, or Jew, we must feel this call to diversity, which at the same time is a call to a unity of the spirit.

When Robert Hovda ended the conference by summoning us to be active in a pilgrim church, unfinished and in travail; to be a part of a process bigger than any one century or generation; I felt all temptations of privatization slipping away and knew from the eager applause that we all wanted to proceed bravely ahead in search of a witness for truth.

Rambusch adds 86 years of experience, sensitivity, understanding and art to honor a new Cathedral.

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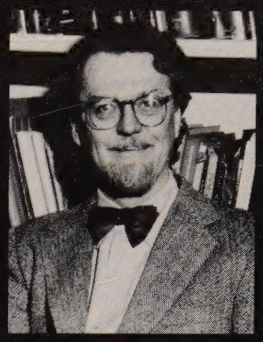

St. Ignatius Loyola Cathedral,
Palm Beach Gardens, Florida;
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ART AND LITURGY: COOPERATION OR CONTRADICTION?

by Margaret R. Miles

Protestant churches, committed from the sixteenth century onward to the primacy of word and sacrament in worship, have reached no consensus, either among themselves or within particular churches, as to the role of visual images in liturgy. Even within the Protestant reformations of the sixteenth century, different branches decided whether images should accompany worship in very different ways. From Luther's tolerance of images to Zwingli's and Calvin's iconoclasm, attitudes and arguments ranged widely as to the validity of a worship that engaged the eyes as well as the ears.

Protestants and Roman Catholics share a history of liturgy before the Protestant reformations that consistently and insistently included visual images. From the first sites of Christian worship that we can still examine, frescoes, and, by the fourth century, mosaics and three-dimensional free-standing sculpture accompanied and provided the setting for Christian worship throughout the Roman world. Nor can we assume that images played only the minimal roles of decoration or illustration, since theological arguments for their inclusion were constructed on the occasions on which they were questioned. Even didactic rationales for the presence of images in worship were not as weighty as the strong affirmations by eighth century iconophiles that it was the Incarnation of Christ that itself guaranteed the validity of depictions of Christ, the Virgin, scriptural figures, and saints in worship settings. John of Damascus wrote:

> If, because of love for human beings, the shapeless receives shape in accordance with our nature, why should we not outline in images that which became evident to us through shape, in a manner proper to us and with the purpose of stimulating the memory and inciting the emulation of what may be represented? (*The Orthodox Faith* IV. 16)

First Unitarian Church, West Newton, Mass. Arthur Hoener, artist.

Moreover, in addition to the validation of the sensible world that resulted from the Incarnation of God, human nature requires the convergence of spiritual and material in order to grasp religious truth:

> As we are composed of soul and body and our soul does not stand alone, but is, as it were, shrouded by a veil, it is impossible for us to arrive at intellectual conceptions without corporeal things. Just as we listen with our bodily ears to physical words and understand spiritual things, so *through corporeal vision we come to the spiritual*. On this account Christ took a body and a soul, as we have both one and the other. And baptism is likewise double, of water and the spirit. So is communion and prayer and psalmody; everything has a double signification, a corporeal and a spiritual. (*Ibid.*)

The common history of Protestant, Roman Catholic, and Orthodox worship until the sixteenth century is replete with visual images that were understood to stir devotion, instruct, and attract to the spiritual values depicted. Those capacities of human beings engaged in worship are affirmed, drawn into the center of the Christian community at the moments of its most important activity—liturgy. That the eyes, the queen of the senses, should have found nothing to feast on in the Christian liturgy was inconceivable to generations of Christians.

With the renunciation of images in Protestant worship and their diminished importance in Roman Catholic worship in North America, the ancient function of images—that of cumulatively drawing the worshiper to recognition of religious values formulated by images—was neglected. Contemplation, concentrated meditation, traditionally focused by an image, is largely ignored in Protestant worship. Neglect of images is neglect of contemplation, as worship services are unified by a continuous fabric of sound rather than by gazing together in contemplation.

The religious affections, traditionally formulated and trained by images, are not effectively engaged in the worship of Christian communities when images play no part in worship. *Theoria*—contemplation in which one is lifted out of one's familiar world and into the living presences of the spiritual world—begins with physical vision, with a trained and concentrated seeing that overcomes barriers between the sensible and the spiritual worlds.

The case could be made at much greater length that, in rejecting images, many

---

MARGARET MILES *is Professor of Historical Theology at Harvard Divinity School, Cambridge, Mass. She is one of the editors of* Immaculate and Powerful, The Female in Sacred Image and Social Reality, *and recently published a new book,* Image as Insight. *She is also a consultant for the TV series, "Heritage II: The Christians," WNET-TV.*

Protestant churches have cut themselves off from a great wealth of Christian history. Moreover, since churches no longer understand their duty to be the provision of images that present religious values as alternatives to the values of secular culture, Christians, like secular people, receive visual training only from commercial images.

In the absence of religious images, secular images function as life-orienting; they provide messages from which we form self-images, values, and attitudes. Images, in their ancient role of formation by attraction are as effective as ever, but churches, in abdicating responsibility for the religious training of vision, are failing to provide life-orienting images for Christian communities.

If visual images are an important, even crucial aspect of Christian worship, the next question is: Which visual images are appropriate for a particular community? Whose taste should determine which images are placed in the setting of liturgy and worship? These are more difficult questions to answer, and indeed, cannot be answered in the same way for all Protestant churches.

Probably no one dominant image can be identified that can gather consensus as being the central or most important visual statement to be made about Christian faith. Through workshops that educate and sensitize members to the theological messages in visual images, a group of themes could be found, each of which provides a visual representation of one central aspect of Christian faith.

An important further consideration is the style of visual images in worship locations. Should the traditional themes and representational treatments of historic western Christianity be normal for present day worship? Again, study groups of interested church members should identify a range of styles that contribute to contemporary worship. Since both aesthetic and religious values are implicit in artistic works, both should be identified, discussed, and carefully selected. Contemporary as well as historic styles should be considered. For example, the abstract expressionism of the twentieth century can be a formulation of the color and form of the created world presented to the eyes in strongly concentrated content. In abstract painting, the viewer is not distracted by the urge to identify objects and evaluate whether they are accurately represented.

There are many current conflicting opinions about what characterizes religious art, since neither traditional themes nor representational treatment seem to be adequate criteria. The more tortuous of the arguments about what constitutes religious art can perhaps be avoided by agreeing that religious art is art that *acts* religiously, i.e., to provide alternatives to the values of secular culture. But how can this be decided in relation to any particular work of art?

Since visual images necessarily offer not a single message or meaning, but a range of messages that enter a kind of dialogue with the viewer so that it is perceived very differently according to the viewer's experience, education, and visual associations, how can we determine whether a work of art *acts* religiously or not?

On a personal level, the testimony of an individual is decisive; the statement that the individual is challenged by a message nowhere available in secular culture is to be respected. The difficult part comes when a congregation of individuals tries to negotiate what shall be placed in their liturgical setting. And here the "policy" of historic Christian churches can be instructive. Churches were filled with paintings and sculptures of an often startling variety of subjects and themes so that worshipers could focus their worshipful contemplation on the image or images that most spoke to their particular situation. No one image was expected to speak equally to everyone, but everyone could choose her/his most fruitful image with which to dialogue.

Everything has a double significance, a corporeal and a spiritual.

If religious images are understood as *religiously* important rather than primarily as aesthetically pleasing, the way can be opened for committed conversation among church members about what images contribute to worshipful experience. Religious images in a public place of worship need not only meet criteria of theological validity and personal efficacy, but their role as statement about Christian values to the culture in which we live should also be examined.

An image may be personally very meaningful, but it can still be seen as a dangerous or inadequate statement about Christianity to the secular culture. For example, the Christa sculpture by Edwina Sandys that stands in St. John the Divine in New York, is the depiction of a crucified nude woman. Despite the testimony of several women who have experienced battering or rape that the image is immensely meaningful to them, its validity as a statement to the culture needs to be explored. The suggestion that violence against women can be productive or even salvific is a dangerous cultural statement.

In a culture in which depictions of the nude tortured bodies of women are available on every newsstand, the visual associations of many or most contemporary viewers are not likely to be religious—participation in the suffering and salvation depicted—but voyeuristic—disengaged viewing of violence. Thus, a possible disjunction between personal and public meaning needs to be carefully examined in the case of any image to be brought to public viewing.

To conclude: Visual images are powerful; they form the viewer by attraction to the values they present. This power, however, can also be dangerous in that visual images can—as historical Christians complained—seduce the viewer to worship of the image itself, or—as contemporary viewers sometimes complain—distract from the very liturgy in which the visual image should participate and which it should augment. It is therefore important that any image, painted or sculptured, be carefully considered by the people who will be most affected by it, that they receive whatever help from theological and aesthetic "experts" they feel they need, and that they do not think of one image as summing up all Christian truth, but as presenting one interpretation of a central Christian truth, an interpretation that will, hopefully, be balanced and corrected in its one-sidedness by the presence of other images in the worship of the Christian community. Images, like words, like gestures, are powerful, but the appropriate response to power is not fear and rejection, but careful and informed appropriation.

THE 1985 IFRAA ARCHITECTURAL DESIGN AWARDS

This year's Architectural Awards program surpassed all expectations in the number of projects submitted, the number of architects who had not previously submitted their work, and the level of quality of the built environment that congregations are demanding. The common thread that ran through the descriptive material was a high degree of participation by the client in developing a solution that represented their beliefs in a three-dimensional form.

Judging how well each work presented the theology and needs of the congregation it served, the jury carefully selected those projects it felt merited recognition. Representing diverse backgrounds, each member focused his attention on those particular elements most familiar to him, architecture, the use of art, and the articulation of the theology and spirit of the user.—*David K. Cooper, AIA, IFRAA Chairman of Architecture*

JURORS

Chairman
Joseph Amisano, FAIA
Principal/Partner
Toombs, Amisano & Wells Architects
Atlanta, Georgia
Having designed several award-winning religious facilities in the Atlanta area, Mr. Amisano brings with him a keen sense of design quality and liturgical appropriateness.

Dean Paul Heffernan
Retired
Former Dean of Georgia Institute of Technology's highly acclaimed Department of Architecture, Mr. Heffernan is cognizant of good design and the philosophy of how space, form and environment impact the users of liturgical space.

Dr. John Howett
Professor of Religious Art History
Emory University
Atlanta, Georgia
As a professor of art history, Mr. Howett's contribution to the jury was a sensitivity to the use of art, stained glass, furnishing and fabrics within the worship spaces and throughout the religious facilities.

Commander Michael Kennedy
Chief of Chaplain Offices
United States Navy
Washington, D.C.
As a chaplain and assigned to assist in the development of all naval worship spaces, be they on land or sea, Commander Kennedy focused his attention on how liturgy was represented and articulated in the worship spaces.

Photo ©Martin Tomallyay Associates

HONOR AWARD

Round Hill Community Church
Greenwich, Connecticut
SMS Architects, New Canaan, Conn

—Has a warm inviting feel of a traditional church while using a contemporary liturgical arrangement
—Simple materials handled with a great sense of scale and proportion.
—There is a richness of light within the worship space without being too much or too little

Photo ©Rick Gardner Photography, Houston

Pines Presbyterian Church
Houston, Texas
Starnes, Stovall and Daniels, Inc., Houston

—New addition salvages nicely the small original building.
—Combination of interior forms focuses attention on the chancel and worship activities.
—Chandeliers ruin an otherwise successful lighting scheme

MERIT AWARDS

St. Therese Catholic Church
Brookline, Massachusetts
V.S. Riggi & Architects, Durmore, Pa.

—Sequence of entering the building and approaching the sanctuary is very interesting.
—The sculptural forms of the masonry are quite pleasant.
—Interior of the worship area appears dark and the lighting is not focused anywhere.

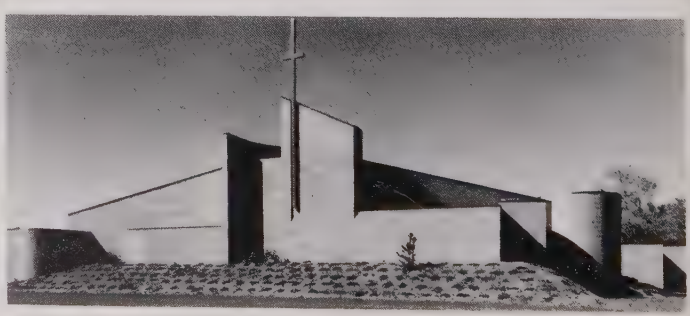


Photo by William T. Monean

CITATION AWARDS

Mount Vernon Unitarian Church ↓
Alexandria, Virginia
Donald, LeMay & Page, Alexandria, Va

—Well handled masonry detailing
—Would appear to work very well for Unitarian worship
—Bringing people into the space from the side is a poor choice of circulation routes

Naval Support Activity Chapel →
New Orleans, Louisiana
Ernest E. Verges & Associates, New Orleans

—Clean simple forms that are well detailed
—Good for interdenominational worship where flexibility is important
—No mystery or sense of drama is developed in this scheme.

Photo by Ken Glazer & Associates

Hessel Park Christian Reformed Church
Champaign, Illinois
Jack S. Baker, FAIA, and Michael J. Andrejasich, Champaign
Smith Burgett Architects, Urbana (associate architects)

—Light bright space that invites creative worship.
—Sense of holy is diminished by the confined circulation and the broad view to the street.
—Honest expression of the activities that are taking place inside.

Christ the King Lutheran Church →
Houston, Texas
Charles Tapley Associates, Inc., Houston

—Scale and use of materials are excellent.
—Traditional forms and feel handled in a contemporary fashion.
—Appears rather dark and foreboding for a new facility.

Photo by Charles Tapley Associates, Inc.

Catholic Center at Georgia Institute of Technology ↓
Atlanta, Georgia
Rufus R. Hughs, II/ Dale A. Durfee, Architects, Atlanta

—Clever way of handling common elements.
—The variety of materials adds interest and excitement.
—Lighting in the worship space is unfortunate.

Photo by Michael Barley

Chapel of the Incarnation/ University of Dallas ↓
Irving, Texas
Landry & Landry, Dallas
Ford Powell & Carson, San Antonio

—Natural lighting really makes this space exciting.
—Gathered seating and focus of attention obviously will provide a feeling of community worship.
—The light fixtures ruin a very nice space and are very distracting.

St. Luke Catholic Church →
Indianapolis, Indiana
Pecsok, Jelliffe & Randall, Indianapolis

—Banners provide a particularly nice use of color.
—Traditional nave seating is a rather boring cliche.
—Exterior forms are handled nicely.

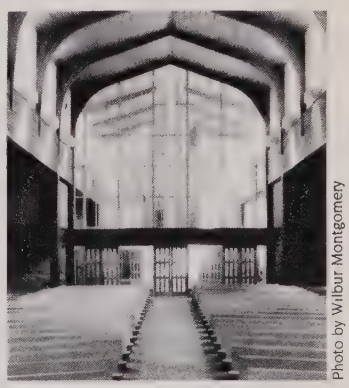


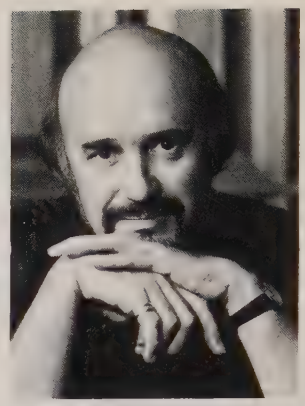
Photo by Wilbur Montgomery

Toledo First Seventh Day Adventist Church →
Toledo, Ohio
Sullivan Grey Riat, AIA, Inc., Dublin, Ohio

—Massing of the building elements is well done.
—Consistently good use of light, materials, details and forms.
—Glass behind the chancel would make looking at the speaker very difficult.

Photo by David Holman

THE DEATH/REBIRTH OF THE SANCTUARY



by The Rev. Conrad L. Kraus

Scripture records that the Eucharist began simply in what we have come to know as the "upper room." From that moment, when the assembly gathered intimately around Jesus, until today, the liturgical space has undergone many transitions. I would like to trace these historical developments in an attempt to understand and ultimately accept the recent counsel of liturgists to return to our architectural roots, especially those that relate to the sanctuary.

As has been suggested in the New Testament, the earliest places of Christian worship were the homes of the faithful, where we would expect the presider, particular ministers, and the assembly to share the same space. The remains of one of these early house/churches (Dura-Europa, 232 A.D.) indicates a central gathering space in which we would find the entire assembly gathered around a moveable altar/table. The only space reserved for a particular action or functioning ministry is the baptismal pool.

With the use of existing structures or the building of new ones, the Christian church differed fundamentally from the pagan temple. The latter was essentially intended as a dwelling of the deity[1] with its focus directed to the idol, the stone, or the holy of holiest in which the priest was the mediator with the deity. The priest's sacrifice was primary, not the gathering of the faithful. By contrast, the "Domus Ecclesiae," or the house of the church, kept the focus on the assembly.

As religious freedom was granted and the church grew, special buildings were either used for worship or built specifically for the Eucharist gathering, with the space for the *community/assembly* as a focus. The basilica form of a large hall suited the needs of this gathered people Even though there may have been a forecourt and ancillary rooms, the main feature was a large, open hall. Ceiling levels, wall lines and floor levels were continuous. The size of the space and its gathering would necessitate the raising of the officials on a platform, called a bema, in order to be seen and heard. While a permanent seat for the presiding official and his assistants was located in a small semi-circular apse, this was to be part of the major space and not a separate room. Visually and spatially, the presiding ministers and the assembly shared the same space.

As the newly organized church used these buildings, they focused primarily on the gathering of the community, the priestly people, the Body of Christ. This living body, which included many ministries, was more than just a crowd; it was sacramental in itself, since "Where two or three are gathered in My name, there am I in their midst." (Mt 18:20)

Sacred Heart of Jesus Church, Erie, Pa. Note that the proscenium arch separates the sanctuary from the space of the assembly. The sanctuary appears as a separate room with its own floor elevation, a width and height different from the body of the building, and a unique roof line. Of necessity, the presider functions in a space apart from the assembly.

While Roman, and later, Romanesque, structures developed along more complex geometric patterns, the arches and domes generally were ordered to relate to one major space. Altars could be moved to one end of this space and be placed on elevated platforms, but the unity of the space was primary

Medieval Gothic architecture became further complicated introducing cruciform plans, apses, ambulatories, clerestories and multiple aisles. However, ceiling levels and major defining walls were uniform, still preserving the unity of the space. Even roof beams and choir screens were not structurally significant to destroy the oneness of the entire space. It was in this total space that the assembly with its multitude of ministers could gather. The bema of yesteryear begins to find expression in the beginnings of the transept. Altars, then, would allow presiding celebrants to face or turn their backs to the assembly, but this focal point of the rite shared the space of the gathering. The chair of the bishop (or presider) and the lectern for the proclaiming of the word likewise were related to the assembly.

Renaissance architecture further developed cruciform plans, domes, towers, multiple altars, chapels, baldaquins and baptistries, but the major worship area possessed a special unity. Sanctuaries, while becoming spaces within spaces, related to the whole. Transepts, or central crossing areas, became the place for the presider, the proclamation and the ac-

REVEREND CONRAD KRAUS *is director of the Office of Worship, Church of Erie, Pa.*

tion (e.g., St. Peter's, Rome). Even when moved beyond the transept into the apse, the sanctuary bore a primary relationship to the major space.

It was not until the Baroque period that the sanctuary became the stage on which other worldly drama was performed with dimensions approaching sets, costumes, and even wings from which the performers entered. The audience was in a different space, in different seats, with libretto or without, waiting, watching, and apart.

In more modern times, when style became a choice, when materials became more sophisticated and traditions blurred, something happened to this sanctuary space. Its walls became narrower than the major walls of the church; the ceiling level lower or higher than the nave. The floor (now separated by a communion rail) bore no relationship to that of the nave. The altar, ambo and chair were in a separate room called the sanctuary, and with ministerial roles reduced, the same person used all three elements. Clericalism, traced to the demise of the catechumenate, gave birth to the sanctuary as a separate space, described as a "place where," or "the place for the priests."

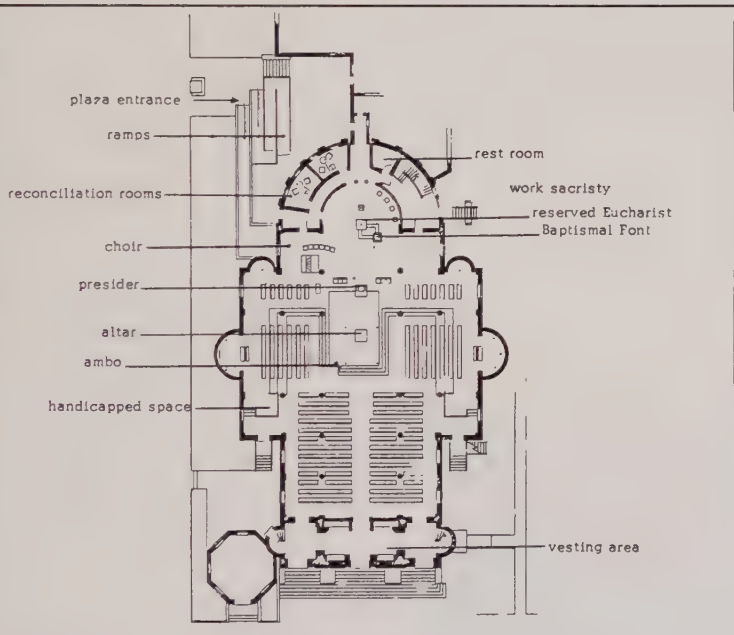
It should be noted that classic examples of architecture were often the cathedrals of their dioceses, which necessitated space for presbyterium or gathering space for the bishop with the clergy However, the phenomenon of multiple parish churches within a diocese is fairly recent in church history. Churches which are not cathedrals, in which the local pastor is the usual presider, and which use a constant architectural style, blur the preciseness of the symbol.

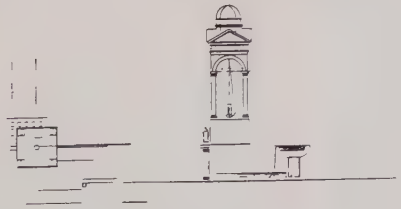
We now arrive at the twentieth century and the post-Vatican II era. The revised Roman Sacramentary[2] and the American Bishops Document, "Environment and Art in Catholic Worship"[3] speak of the concept of sanctuary architecturally, theologically and ministerially. These two documents contain the seed of a more traditional understanding of the sanctuary that needs now to be brought to the attention of parishes hoping to design new, or remodel old, spaces for worship.

The Roman Sacramentary of 1974, paragraph 258, describes the sanctuary in two sentences:

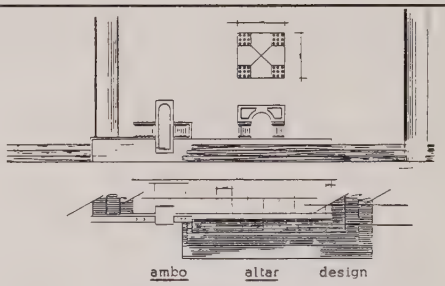
> The Sanctuary should be marked off from the nave either by a higher floor level or by a distinctive structure or decor. It should be large enough for all the ministers to carry out their functions conveniently

The first three articles of Chapter V ("Arrangement and Decoration of Churches for the Celebration of the Eucharist"), counsel, "They should at the same time form a complete and organic whole which clearly expresses the unity of the people of God."[4] One might conclude from this that the sanctuary is not a separate room, or "a place where," but a space within the space and a place from which one presides over the prayer, announces the word of God, or ministers at the altar. This space might have multiple dimensions, various focii, and because of

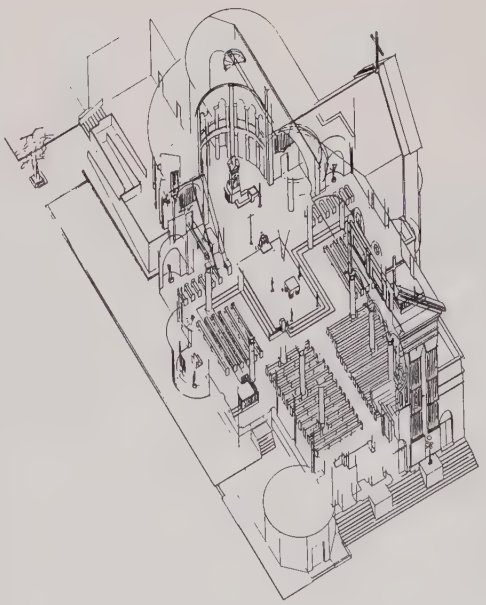




The reserved Eucharist altar.
Combining the baptismal font and holy oils.



Supports from existing communion rail columns, table top and ambo reading desk of wood accented with gold leaf panels.



Axonometric sketch of the space.

Saint Finbar, Brooklyn, N.Y. (in progress). Carl Abbot, A.I.A., architect; Willy Malarcher, liturgical design consultant. The center of the liturgical action moves out of the apse, out of its own room, into the space of the assembly.

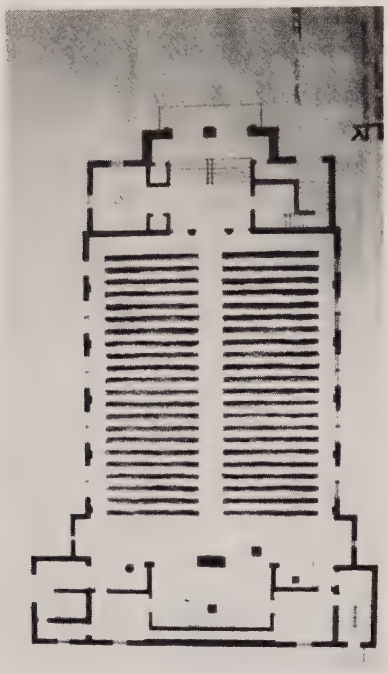
modern technology bear different relationships to the assembly, only to facilitate their "active participation."[5]

It is interesting that in their 1978 Document, the American Bishops use not the *sanctuary*, but the *area of presiding*. Chairs for the presiding minister should be arranged so "that they too are clearly part of the one assembly."[6] While the altar is located in a central (not central axis) place,[7] the space for worship should "communicate an integrity (a sense of oneness, of wholeness) and a sense of being the gathering place of the initiated community."[8]

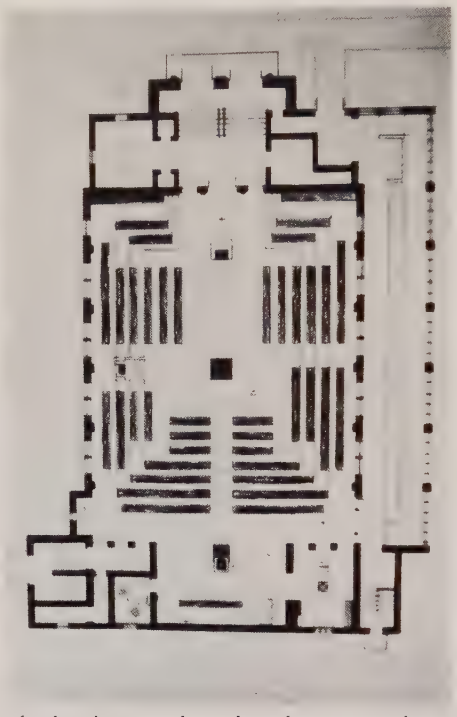
Such directives harken back to the early house-churches or basilicas rather than to modern adaptation of medieval architectural forms. The following conclusions should help us to evaluate our existing places of worship as well as to ponder carefully future construction:

1. The space of the assembly is primary, or "of all the symbols with which the liturgy deals, none is more important than this assembly of believers."[9]
2. The presider is a member of the assembly who has a special ministry to exercise because of them
3. In the Christian assembly, there are many ministers: reader, musician, assistants to the presider, deacon, minister of the bread and cup
4. The space for the assembly and its ministries demands a unity, respecting such attributes as visibility and audibility.
5. The focii of the liturgical action—the altar, chair, ambo, and at times the font—must relate directly to the assembly.
6. The sanctuary must be an area or space within the assembly space.

While this reflection might seem a call for the death of the sanctuary, because historically there is no such thing or because the revised rites rule out the concept of this separate space, the opposite is true. In reality, it urges the shapers of space for Christian worship to focus on the entire assembly and to order a space in which all members actively participate in the liturgical action. The entire space is related to the holy; the assembly is holy. We are involved not in the death, but in the rebirth of the sanctuary "as it was in the beginning."



St. Anthony of Padua, Cortland, N.Y. Martin Holub, A.I.A., architect; Willy Malarcher, liturgical design consultant. St. Anthony church building prior to renovation. The sanctuary has its own floor elevation, its own width and height. The primary liturgical action takes place in a room "apart" from the assembly. The sacristies to the left and the right will become a chapel of reservation and a room of reconciliation, respectively.



The altar, lectern and presider's chair are moved into the room (or space) of the assembly. While the assembly is able to gather around the "table of the Lord," the presider visibly becomes a member of the assembly. The former sanctuary is the place of the baptismal font. The ramp addition allows a barrier-free access to the basement level as well as to the two levels of the worship space.

The unified worship space of St. Anthony of Padua places the lectern, altar and the font on the central axis, with the presider's chair on the center-cross axis.

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2. *The Sacramentary* (New York: Catholic Book Publishing Co., 1974).
3. Bishops Committee on the Liturgy, *Environment and Art in Catholic Worship* (Washington, D.C., U.S.C.C., 1977).
4. Ibid., *The Sacramentary*, para. 257d.
5. Vatican Council II: The Concilias and Post Concilias Documents, *The Constitution on the Sacred Liturgy* (New York: Costello Publishing Co., 1977), para. 14.
6. Ibid., *Environment and Art*, p. 36.
7. Ibid., p. 38.
8. Ibid., p. 29.
9. Ibid., p. 18.

THE HUMAN CONTRIBUTION TO ARCHITECTURAL SPACE

by Sharon E. Sutton

Architecture is more than an arrangement or collection of physical properties. Architectural space is, or ought to be, a milieu that symbolizes individual and collective memories, values and needs. But how does this space come into being? Is it created by an architect? Or is it created by the persons who occupy the space?

In 1980, a planning committee at the Dexter United Methodist Church began to study the future space needs of the congregation. Its present sanctuary is housed in a 225-seat, New England-style structure located on a prominent intersection in the village of Dexter, Michigan—a quiet town of about 1,400 residents 13 miles to the west of Ann Arbor In addition to the sanctuary, there are a parish house and an education building

As a result of the 1980 study, the congregation purchased land adjacent to the existing buildings, developed a project calling for a new 350-seat sanctuary, and engaged an architectural firm to prepare preliminary plans. When these plans were reviewed in the fall of 1983, they received a lukewarm reception and the design process came to a halt

In the summer of 1984, property on the outskirts of town came up for sale. The 8-1/2-acre plot was part of a 25-acre site where a Boy Scout camp called Camp Newkirk had been located. The site, relatively flat and heavily wooded, is in a residential area. Its 590-foot road frontage is on a scenic two-lane road called Huron River Drive. Just to the southwest of the property, at a slight crest in the land, is a spectacular view of the Huron River. The entire landscape cannot be seen at once. Rather, a rhapsodic sequence of views is revealed as one moves into the dense woods. Openings in a field of mature conifers form a large clearing in the center and three smaller ones along the edge. One of the smaller clearings, used by the Boy Scouts as a campfire circle, is in a sunken area of the land, giving it a special, secluded quality.

The congregation felt so drawn to what it called the "spiritual qualities" of this site that it raised $53,000 within a month to purchase the property. Committees were formed to consider how to develop the land as a new church campus. Because of their respect for the beauty of the landscape, members felt it was imperative to articulate an approach to building that would maximize the special opportunities inherent in the site. In their previous planning, they had assumed that the new extension would conform to the style of the old building, but the question of whether it was compatible with their style of worship had not been seriously considered.

Once the old building was taken out of the picture, however, the congregation took a freer view of architectural style. The delicacy of the landscape generated an intense interest in finding a building form that would complement their style of worship while allowing the maximum spiritual benefit from the scenic setting.

Realizing that it was economically impractical to seek professional assistance in defining such elusive ideals, Rev. John Harnish approached the Architecture and Planning Research Laboratory at the University of Michigan to see if students

Photos by Mike O'Sullivan

Dexter United Methodist Church, Dexter, Michigan

SHARON SUTTON *is an architect, psychologist and artist. At present she is an associate professor of architecture at the University of Michigan in Ann Arbor. She is listed in Who's Who Among Black Americans and has written a book,* Learning Through the Built Environment, *which describes her experiences teaching low-income elementary school children in New York City.*

The New England-style structure is located at a prominent intersection.

might be available to work with the congregation. The work he outlined fell within the Laboratory's guidelines for community service; it would offer a real life learning experience for the students.

Moreover, since no actual building would be designed, it would not take work away from the professional community. In fact, the Research Laboratory considered this project to be a rare educational opportunity because of Rev. Harnish's keen understanding of the role of the environment in the quality of worship and his awareness of the value of engaging the congregation in a conceptualizing process.

I was selected to direct the project because, in addition to being an architect, I am experienced in data collection and analysis, as well as in facilitating user participation in the design process. Other faculty would be available to provide consultation on site planning and programming.

After a contractual agreement was drawn up, six students and I began with the charge of assisting the congregation in defining a fit between worship, nature, and an architectural container for a church campus on a heavily wooded site.

Engaging the Congregation's Participation in Defining Goals

The process here is an eclectic one that utilizes the analysis of historical and contemporary ecclesiastical architecture as well as data collected through observations, interviews, and questionnaires. A primary objective was to engage as many members as possible in this process.

The architectural students collaborated with a 22-member site development committee during a 15-week period, which is the length of one academic semester. While this period was too short to allow all those involved adequate time for reflection, this constraint was accepted as a given. Indeed, several students continued to work on the project after the semester was over, and the congregation did not finalize its deliberations until after a period of about 27 weeks.

Attendance at church services and observation of the nursery school and community activities housed in the church were class requirements. Rev. Harnish provided a bibliography on worship and consultations on understanding the literature. Dr. Perry Thomas, a Methodist minister as well as a sculptor, assisted us in reviewing and understanding the symbolic implications of ecclesiastical history.

Initially, our work involved informal discussion between the students and members of the site development committee. These discussions centered around theology, the role of the United Methodist church in the village of Dexter, and the Camp Newkirk site.

One weekend the students and committee members visited six churches in the region to discuss with a representative of each church the fit between the theological perspective and the building. Interestingly, the best fit occurred in a church where the congregation did some of the finishing and decorative work themselves. The hand crafted quality of the building clearly reflected this congregation's approach to worship as work done in God's service.

The poorest fit occurred when an internationally distinguished architect designed a very austere, monumental building for a residential area in a rural community. The building received acclaim for its exquisite acoustics, and striking photographs appeared in architectural publications. However, the imposing qualities of the building seemed to negate the members' view of themselves as simple, country people. As a result of their discomfort with the building, many of the original members of the congregation, including some who had served on the building committee, drifted away to other, more humble churches.

The study group concurred that in all six situations more attention seemed to have been given to the interior design of the buildings than to their exterior context. All of the examples, whether located on farmland, in a residential neighborhood, or on a commercial shopping strip, were remarkably similar. Although several sanctuaries had windows that admitted a controlled view of the outdoors, none allowed any awareness of setting once inside the building. In all cases, "spirituality" was totally inside, not outside

Further, we noted a lack of consideration for the environmental quality in which the buildings were located. Parking was situated for the convenience of the congregation without any consideration for its negative effect on the landscape. In several instances, a sea of parked cars framed the approach to the church, spoiling any feelings of stewardship in relation to the land.

These site visits and informal discussions served as a beginning point for involving a larger proportion of the 520-member congregation. The students were attending a variety of church functions and used this time for informal interviews. During the first few weeks, a five-page questionnaire was circulated, to which there were 174 respondents. The number far exceeded our expectations, since an earlier questionnaire relative to the first building project had yielded no responses. We attributed this high response to the excitement the Camp Newkirk site had generated and to the visibility of the students in church activities.

By the eleventh week, the students had compiled a series of slides that illustrated what we were learning about the church's style of worship, its role in the

village of Dexter, and an analysis of historical and contemporary ecclesiastical buildings. Concluding the presentation were sketches and diagrams showing the impact of various building forms on worship and the Camp Newkirk site. The first showing was attended by only six people, but the numbers increased over time, with about 40 people attending the fourth showing. After each presentation there was a debate about the views presented, and the subsequent presentation was designed to reflect the preceding discussion.

At the end of the fourth presentation, we administered a short questionnaire as a way of getting negative feedback that might not come forth in open discussions. However, the 30 people who completed this questionnaire were overwhelmingly supportive of the spirit and intent of the programming and design ideals proposed.

At this point, the visual presentation was converted into a written report that included photographs, diagrams and sketches. A synopsis of the report was mailed to the entire congregation. Full reports were available at the church. At a fifth gathering, attended by about 125 people, the final report was discussed in detail with Dr. Thomas and a landscape architect, Chet Hill. In the sixth gathering, the congregation unanimously voted to accept the report and to hire an architectural firm to develop the concepts into a building design.

I want to say a word about the symbolic identity of the building as we conceived it. The desired quality was to be grounded in our analysis of ecclesiastical history. Dr. Thomas had suggested that we look beyond Methodist theology to the parameters of worship as defined by the New Testament. He impressed on us that the Old Testament God was a God of a place. The tabernacle was, in itself, sacred because it was His dwelling, or literally the "House of God." With the resurrection and the rending of the veil of the temple, a more direct relationship evolved in which communication with God was freed from its ties to specific sacred places.

In fact, there was no such thing as church architecture in the first century A.D. Early Christians met freely wherever there was a need, in public or in their homes. While synagogues and markets were good places to proselytize since crowds were already there, private homes were suitable when believers wished to enjoy each other's fellowship. In any case, they met in a space that best served their needs. The freedom that was fundamental to Christianity allowed worshipers to congregate anywhere that served God and their fellowship most effectively.

Entry to Camp Newkirk is from Huron River Drive, a scenic two-lane road.

Creating a House for the People of God

After reflecting on this history, the members of the Dexter United Methodist Church believed that the new church should have dignity, invite contemplation, and at the same time support the informality of small group conversations and a variety of activities. Resisting the prevailing notion of "churchness," they wanted a design that would work to make the building look smaller rather than larger. They wanted a design that expressed hospitality and openness, and that was in scale and character with the surrounding community.

Members were concerned about the loss of visibility that would occur as they moved from their corner location in the village to the outskirts of town. However, they agreed that the imposition of a large institution and its parking space onto the scenic Huron River Drive would ruin the very qualities that endeared this site to them. Instead of following the traditional billboard approach to ecclesiastical buildings, they wanted to screen their church and its parking lot with trees. A tall sculptural landmark could contain signage and be used to announce the location. In this way, the sequential opening up of the site would be maintained as would the visual quality of the two-lane drive.

In studying the site and the desired relationship between the natural and built environment, the membership agreed that the exterior space should extend the interior space. Rather than the internal focus that had been observed in other churches, the congregation would ask the architect to create an environment for worship and fellowship that would encompass exterior *and* interior space. The students suggested that, while a compact plan might be more efficient and economical, a linear plan might be better suited to the outside-inside relationships desired.

To further expand the congregation's sense of participation in the landscape, we looked for elements that might link the exterior and interior space. In the worship area, the baptismal seemed to offer a special opportunity. Because it is a symbol of the church family, with baptism marking admission into the Christian community, the font seemed an appropriate element for linking the sanctuary to worship and fellowship that might occur outdoors. An interior baptismal area might frame a view to the landscape and be echoed by an exterior pond that could be used for outdoor baptism in warm weather.

In the fellowship area, we looked to the home as our model. Historically the kitchen has been the center of family life. Frequently, food preparation, necessary for the sustenance of the family, is located so that it is the focus of social activity. This arrangement seemed appropriate to

the kinds of social interchange that would occur. Members therefore asked the architect to use the kitchen as the centerpiece of fellowship and as an element that linked the exterior to the interior.

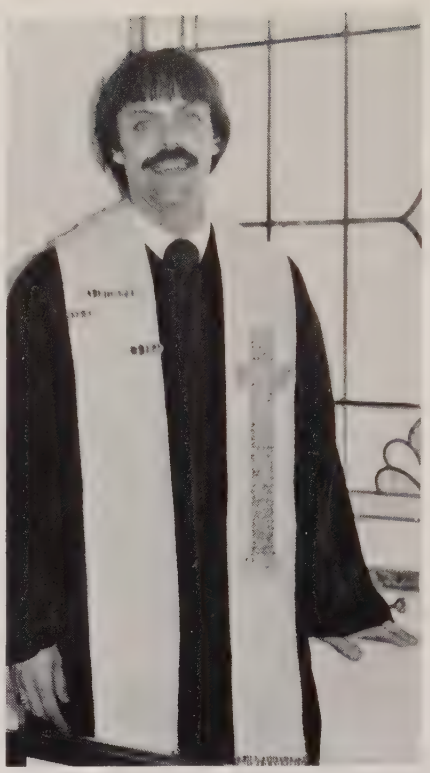
Since other studies supported the feasibility of a south-facing building, the students suggested that the kitchen might have an adjacent greenhouse. Flowers and plants might be grown year-round for use in the sanctuary or for landscaping the grounds.

Because there are numerous outdoor recreational facilities in the area, members did not place a priority on developing outdoor recreation. However, the contemplative qualities of the old campfire circle were recognized and everyone agreed that future development should in no way disturb this area.

Finally, it was agreed that the architectural plan should contain some elements that the congregation could design and construct. The handmade quality would add a human dimension. Continued involvement in the creative process would, quite possibly, serve as a catalyst for spiritual growth.

The Human Contribution to Architectural Space

Morris Rosenberg has written in his book, *Conceiving the Self*:



The Reverend John E. Harnish

> Few external objects are experienced as so central to the self as those representing the outcome of our own efforts. The artist's painting, the author's book, the furniture maker's chair, the shopowner's store are felt to be part of their selves. The house we have built, a tree we have planted, a garden we have designed are felt to be much more intimately "ours" than if we paid someone else to do it

The problem is how to imbue a church building with a sense of "ours." If a congregation engages first an architect and then a contractor to bring its building into being without actively participating in each step of the process, an opportunity has been missed for creating an exemplary milieu for worship while engaging in an act of fellowship. At an earlier period in history, the conceiving and making of buildings were not the purview of professionals. The great cathedrals could be considered vernacular in that they were the collective expression of many people who conceived them, and then labored to construct them over many years

In today's world of specialization, we have given the making of places over to professionals. By so doing, the users of places alienate themselves from the creative process and from a sense of ownership. They miss the productive ego-involvement with the outcome of their own skills and ideas.

Certainly, in the making of a church, this possibility should not be missed Winston Churchill said, "We shape our buildings. Then our buildings shape us." I would say rather that in shaping our buildings, we shape ourselves and our perceptions about the world around us. By engaging in the creation of physical spaces, people develop a "we think" about those spaces.

Though time-consuming for both professionals and laypeople, user participation in the creation of architectural space is well worth the effort. Making something together brings meaning to that space, an individual and collective understanding that no professionals can provide. It involves people in their external world and creates good feelings about what they helped to make. The cooperation that is required results in social bonding in which people feel connected to one another and yet part of something larger than themselves. Is this not, after all, the goal of religious activity?

The members of the Dexter United Methodist Church, by generating goals for their new building, have taken a step toward gaining a sense of community and ownership over their new project that will carry them through the rewards and disappointments inherent in any building process.

An opening in a field of mature coniferous trees forms a large clearing in the center of the property.

AN AMERICAN ESSAY

by Robert E. Rambusch and Stephen F. Rosenthal

America as a country is in a state of continual renewal. Just now we are overhauling the Statue of Liberty, one of our most important national icons, in time for her hundredth birthday. No Colossus of Rhodes bestriding the harbor, this lady stands more decorously at the entry to the new continent between a world worth losing and one worth gaining.

A symbol wields tremendous power. Although each person may define it differently, justifying particular belief on one's own terms, a true public symbol has some special meaning for everyone who recognizes it.[1] Thus does the Capitol dome symbolize government, the flag patriotism and the Statue of Liberty freedom, possibility and promise.

"Peaceable Kingdom," 1834, Edward Hicks. National Gallery of Art, Washington, D.C.; gift of Edgar William and Bernice Chrysler Garbisch.

A symbol means more than itself. A popularly accepted symbol can become the focus for a wide range of beliefs and loyalties, finding a common denominator in a simple form.[2]

The first religious art in America was America itself. The physical landscape stood for an America we popularly characterize as "God's Country." From its beginnings, America was seen as a manifestation of particular Divine favor and transcendent beauty.

Governor Winthrop's "City upon a hill with the eyes of all people upon [it]" was the Puritan sign of America's unique destiny.

With the coming of the Revolution, America had another chance to begin again. Thomas Paine suggested in 1776 that "We have it in our power to start over."

With this iteration, Americans would no longer be derivative Europeans, but "new" men. Thus would American Protestantism, Judaism and Catholicism be radically different from their European counterparts. The nineteenth century again recast America, this time in an evolutionary and Romantic mode.

James Fenimore Cooper was the apostle of a mythic America rooted in an almost sacramental awareness of nature. Balzac sensed this when he spoke of Cooper's achievement:

> [His] magical prose not only embodies the spirit to the river, its shores, the forest and its trees; but it exhibits the minutest tales combined with the grandest outline. When the spirit of solitude communes with us, when the first calm of these eternal shades pervades us, when we hover over this virgin vegetation, our hearts are filled with emotion."[3]

We called ourselves "nature's noblemen," harking back to Natty Bumppo and forward to an industrial paradise, which only partly materialized. The beatific landscape, with its natural wonders, gave way to the cityscape with its technological ones

America, finding itself plural and diverse, recognized this as a hallmark and declared plurality and diversity an article of national faith.

As Americans, we are one but many. We are a nation of nations, a government of governments and a church of churches. Our transcendent civic unity is typified in the classical architecture of our public buildings, our secular temples. Our religious plurality is expressed

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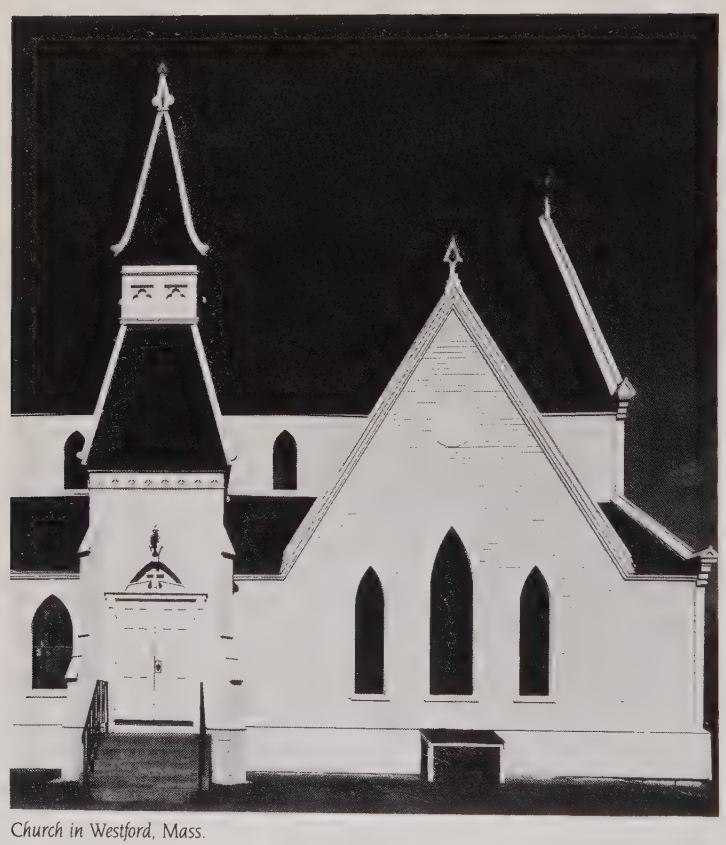
ROBERT RAMBUSCH *is a consultant on liturgical design, an artist and lecturer for churches and educational institutions in all the major faiths. The above essay is an abridgement of the banquet speech he gave at the* IFRAA *national meeting in* Atlanta *in November* 1985.

STEVE ROSENTHAL *is an architectural photographer living in* Auburndale, Mass., *who also photographs and documents churches that appeal to him. In* 1984, *he won the* American Institute of Architects Honor Award. *In the words of the jury, "his widely published photographs achieve qualities of light and composition that make them works of art in themselves."*

Baptist Church, Newton Center, Mass.

Church in E. Machais, Maine



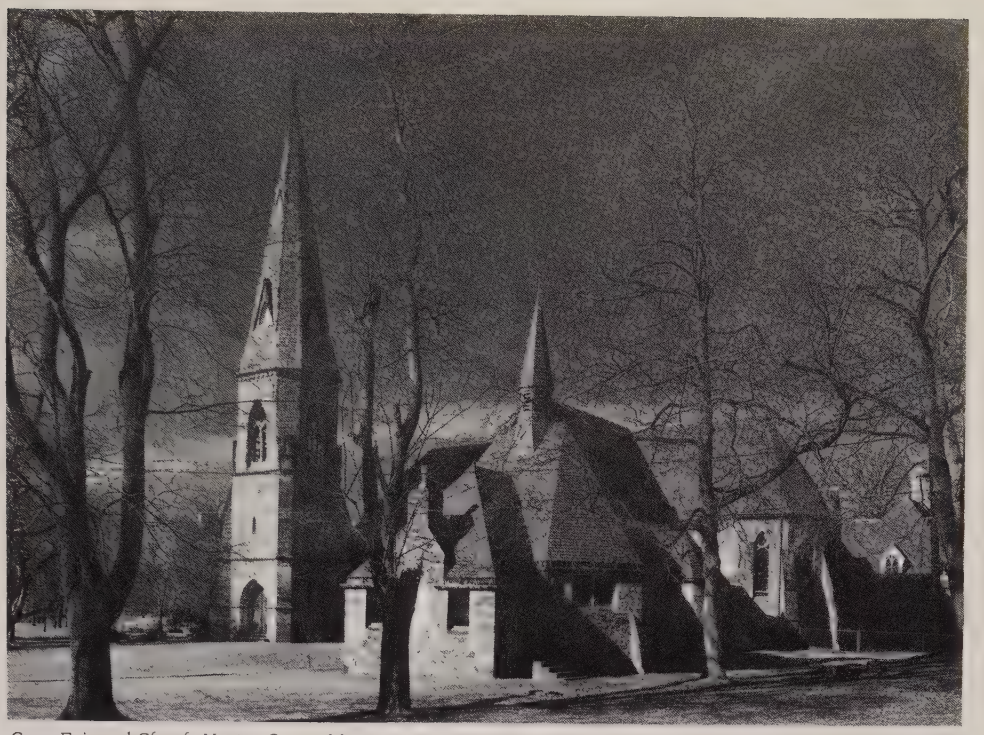
Church in Westford, Mass.

AN AMERICAN ESSAY
(*Continued*)

in a dazzling variety of religious edifices that reflect diverse theologies, geographies, ethnicities and idiosyncrasies.

As Americans, we did not separate religion from the rest of our lives, despite our clearly central doctrine of separation of church and state. Rather, we infused our national values with religious overtones, and our civic architecture with religious undertones.

Our religious art and architecture, to the extent that it perceived itself as American, rather than derivatively European, was often disarmingly ingenuous. At times it was profound, as Shaker meeting houses and the Mission churches of the Southwest testify. American Gothic was never more than "genuine imitation."



Grace Episcopal Church, Newton Corner, Mass.

Detail, Auburndale Congregational Church, Newton, Mass.

All photos ©Steve Rosenthal

IFRAA is uniquely American, embracing the full spectrum of believers. IFRAA members, today's American artists, architects and religious leaders, committed to imaging religious belief, inherit a glorious indigenous tradition.

Edward Hick's "Peaceable Kingdom" stands as an allegorical statement of unity through plurality and diversity. The recumbent animals can stand for the polis, for the American Church writ large, or for IFRAA. The lion *can* lie down with the lamb. Plurality and diversity *can* peacefully co-exist. It is the American way.

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1. Joshua C. Taylor, *America as Art* (Washington, D.C.: The Smithsonian Institution, 1976), p. 3.
2. Ibid.
3. Perry Miller, *Nature's Nation* (Cambridge, Mass.: Belknap Press, 1967), p.11.

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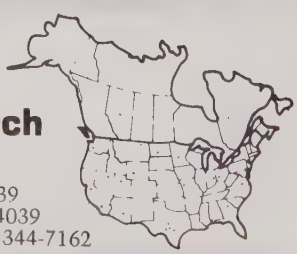

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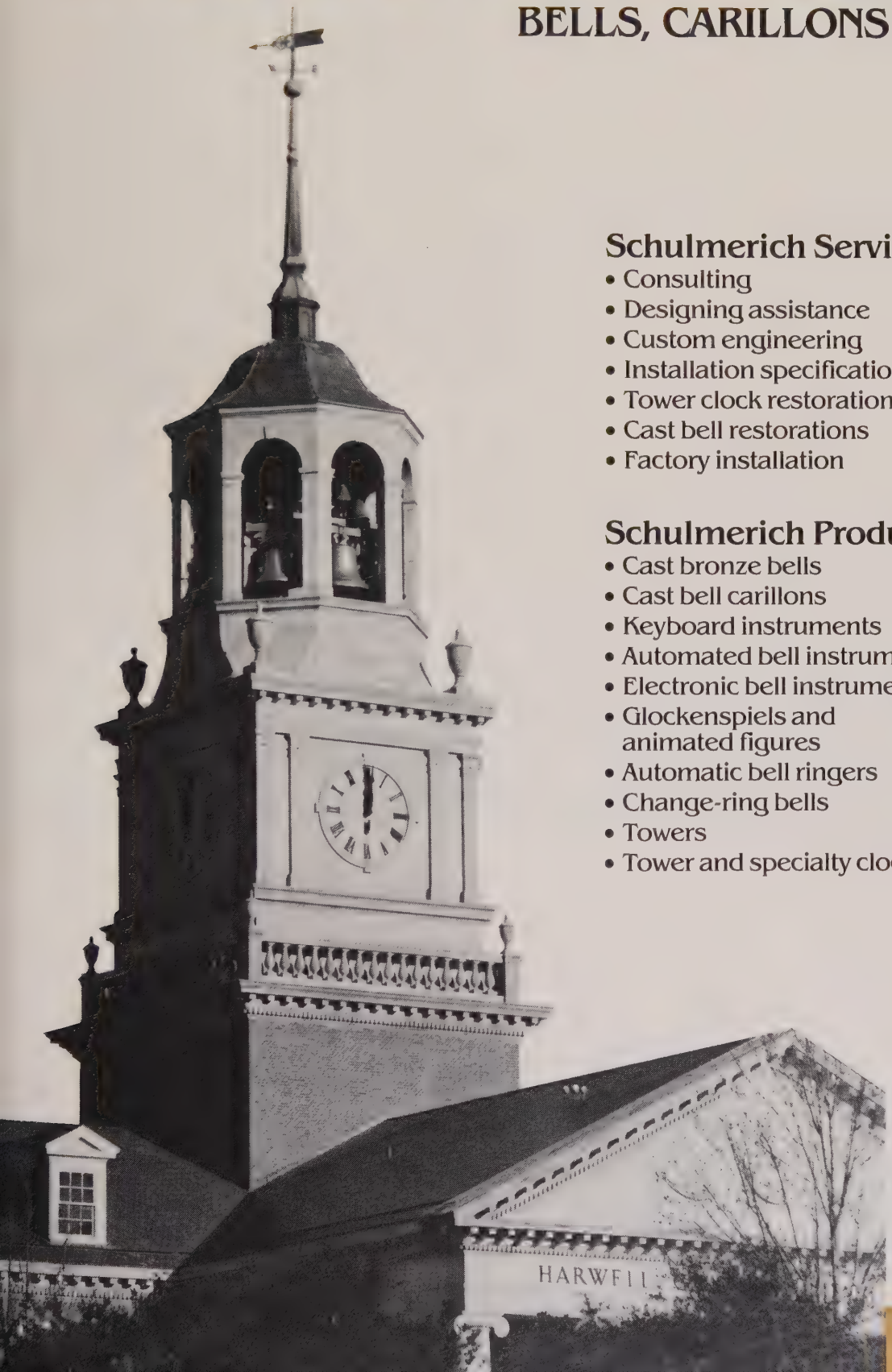

RUSHTON MEMORIAL CARILLON
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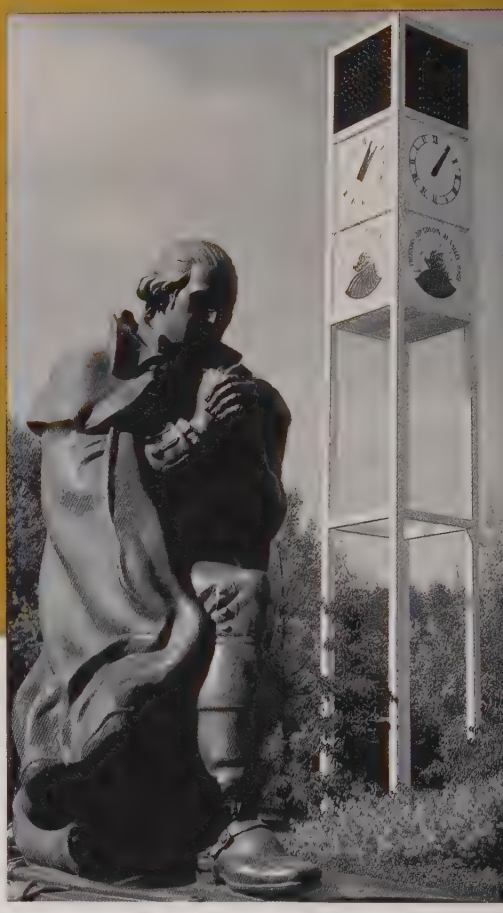
BIRMINGHAM, ALABAMA
60-bell
Cast Bell Carillon

Architect:
Davis Speake & Associates, Inc.
Birmingham, AL

Waterfront Village, Buffalo, NY
50-foot Custom Tower with Cast Bell, 4-faced Tower Clock with Antique Movement
Architect: Dal Pos Associates, Architects
Skaneateles, NY

Mount Calvary Cemetery, Inc., Cheektowaga, NY
4-faced Tower Clock and Quadrabell® Instrument
Architect: Kenneth R. Selden, Williamsville, NY

Pinhook Plaza, Lafayette, LA
Single-faced Tower Clock and Tyme Stryke® Instrument
Developer: Maurin-Ogden, Inc.,
New Orleans, LA



Freedoms Foundation at Valley Forge, Valley Forge, PA
"Brighton" Tower with an Americana® Carillon
Design: Schulmerich

St. Patrick's Roman Catholic Church, Robertsdale, AL
Americana® Carillon
Architect: James Buchanan Blitch, New Orleans, LA

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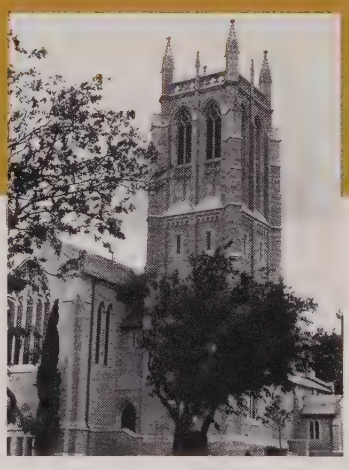
Architect: Mudano Associates,
Architect, Inc., Clearwater, FL

Penn Square Mall's Plaza, Oklahoma City, OK
14-bell Glockenspiel
Architect: Summey Wetter & Assoc., Inc., Dallas, TX

Willow Grove Park, Willow Grove, PA
4-bell Glockenspiel, 4-faced Specialty
Clock with Restored Antique Move-
ment, and Americana® Carillon
Architect: RTKL Associates, Inc.,
Baltimore, MD

New Ulm Glockenspiel, New Ulm, MN
37-bell Glockenspiel, 4-faced Tower Clock, 45-foot Tower, and
19 Animated Figures
Architect: InterDesign, Minneapolis, MN



Church of the Heavenly Rest, Abilene, TX
25-bell Cast Bell Carillon with 6 Change-Ring Bells
Architect: Boone Pope Wheeler Pullin,
Abilene, TX

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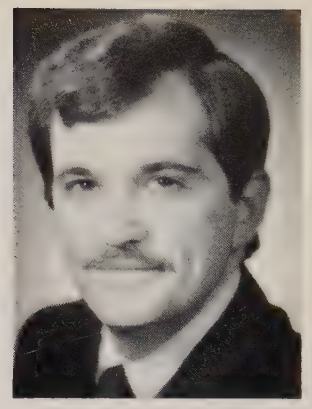


by Ronald B. Blitch, A.I.A.

The requirement of proper site planning is crucial in the successful development of religious facilities. The visual impact of an approach to a properly sited church can be as memorable to the worshiper as a magnificent leaded glass window or dramatic sanctuary. More importantly, proper site planning need not increase the cost of a church

When a congregation is blessed with a large open site, the need for careful site development with logical preparations for growth is necessary. Equally, a tight urban sight imposes other demands and constrictions on the planning process.

The First Impression

For members of a congregation, the process of arrival can be an important element of decompression from the worldly pressures outside to the worship environment within. If the arrival sequence is staged carefully and takes into account different scales of approach, arrival will have the worshipers mentally prepared for worship.

In Gothic times, the spires of a town's cathedral announced its presence miles away. As one approached, the scale of the landscape and horizon changed to a variety of richly textured low-rise buildings with the cathedral spires intermittently visible between rooftops. Upon arrival in the entrance square, the attention of the worshiper was focused on the entrance doors and details of sculpture, glass and ornament. The worshiper had been in the subliminal worship process for some time before entering the doors to the nave

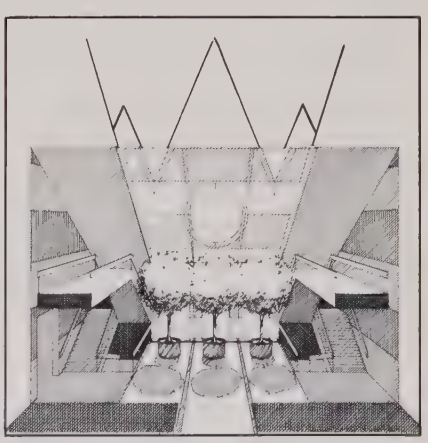
The same type of arrival sequence can be replicated today, albeit without 500-foot-high spires of stone. In the design of the site at Christ Episcopal Church in Bay St. Louis, Mississippi, the architect was faced with a beach front site slightly elevated above a heavily trafficked coastal highway. The small site was barren except for several magnificent live oaks, the only remnants of Hurricane Camille's visit in 1969.

At Christ Episcopal Church in Bay St. Louis, Miss., a free-standing bell tower is framed by ancient oaks.

The initial building requirements were a small sanctuary and nave seating 200 and a multi-use building for meetings and social events. The main focal point chosen for the site was a free-standing bell tower in the entrance patio, flanked by the main church and parish hall. Viewed from the coast highway, the bell-tower makes an intense vertical statement. The white stucco and deep blue trim of all of the buildings is in strong contrast to the deep green of the live oaks and bright fuchsia of the azaleas when in bloom. Christ Episcopal Church was awarded a 1972 honor award by the National Guild for Religious Architecture, the predecessor of IFRAA.

At Prince of Peace Lutheran Church in suburban New Orleans, a growing congregation desired a more aggressive image toward the busy intersection it fronted. The other local Lutheran churches, including Prince of Peace's "temporary," 20-year-old multi-use building, were all either of non-descript circa 1950's "modern" design or of Gothic revival design. In an effort to break out of this pattern of non-distinctive buildings, the design for the new sanctuary was developed through an intense planning process with the building committee into a bold form facing the intersection.

The design encompasses a seven-story sculptural facade that is free-standing for most of its height. The congregation enters through the facade wall, loosely patterned after a traditional German Gothic facade. Once through this transition wall, one enters a skylit, plant-filled atrium for socializing before entering the sanctuary proper. This atrium space is visible



An airy atrium greets the visitor after passing through a massive sculptural facade at Prince of Peace Lutheran Church in New Orleans.

Blitch Architects, Inc., of New Orleans and Abita Springs, Louisiana, has designed over 30 religious facilities in the Gulf South since 1958. Ronald Blitch is the son of J. Buchanan Blitch who founded the firm.

through the facade wall, most dramatically at night. As a further element toward distinction from its environs, the brickwork of the exterior is patterned in large horizontal stripes that pick up the two brick colors of flanking properties. The church is sited to command the intersection and "bridge" the adjoining existing buildings.

Similar approaches to site design can also be effective on dense urban sites, although the flexibility of building location is more restricted. Downtown Gulfport, Mississippi, is a typical small urban core with brick or stone mid-rise buildings patterned close to the street edge and with minimal space between buildings. The site for St. John the Evangelist

A seven-story high "impression" of a Gothic cathedral facade thrusts an impressive image towards a busy intersection.

Church was a highly visible corner at a busy traffic intersection. The church was designed as a series of interrelated brick masses, very simple in execution, with no added ornament. The simple rose-colored brick forms stand out in marked contrast to the urban clutter of telephone poles, power lines, commercial signs, and automobiles bracketing the site. The brick masons approached the construction of the building with extreme dedication and care, and their efforts resulted in a facility that appears to have been carved from a single block. Only three elements identify the building as a church: a pencil-thin cross above the corner of the building, a treasured antique stained glass rose window, and the sanctuary lamp in the tabernacle room—always burning and visible through a bright crimson pane of glass. St. John the Evangelist is an expression of understatement in the midst of urban confusion, and received a 1972 Honor Award from the Louisiana Architects Association.

A different type of urban commercialism was the site environ for the Vatican Pavilion of the 1984 Louisiana World Exposition in New Orleans. The Pavilion

Frank Lotz Miller, Photography, Inc

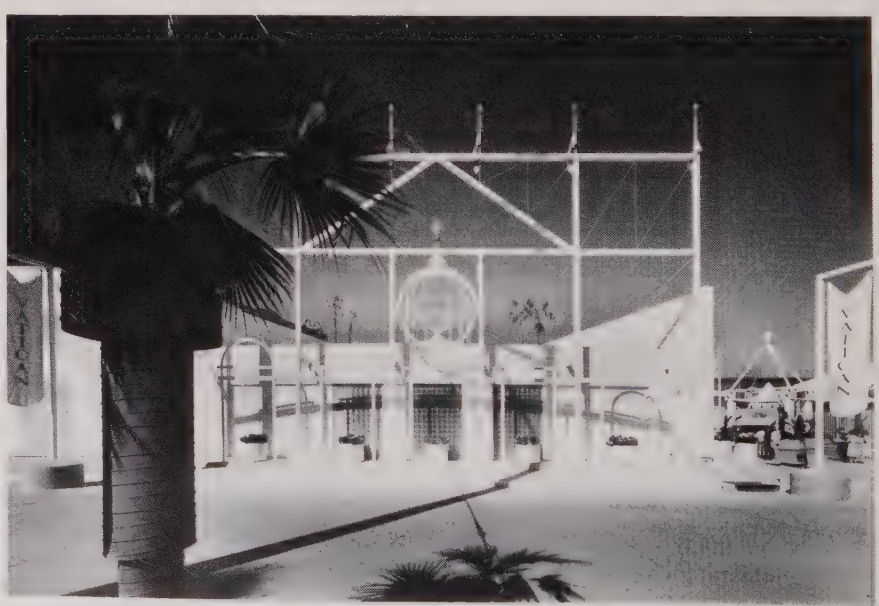
Simple, bold forms of St. John the Evangelist in Gulfport, Miss. contrast with an urban site's clutter.

was intended to be used for only six months, and millions saw the building day and night. An internationally significant art exhibition of Vatican Treasures was housed in the building, in a serene and secure space away from the carnival-like atmosphere directly outside the doors. Because a major Michelangelo sculpture (which unfortunately never arrived) was to be located in the Pavilion, the architects chose Michelangelo's St. Peter's Basilica as a basis for building forms, site elements and sequences of arrival for the Pavilion.

Two main visual axes for arrival were possible and through these paths, elements of St. Peter's were paraphrased in white steel tubes, culminating in a 110-foot-high "dome" over the rotunda intended to hold the Michelangelo sculpture. (The rotunda eventually held a Raphael tapestry, "The Resurrection," which was very effective along the curved wall.) At night, the major elements of the site composition, the dome and baldachino (ticket booth), and entrance portals, were outlined in tiny white mercury vapor lamps, which contrasted with the warm white lights and commanded attention from several blocks away on the fair site. The visual axes to the dome were quite apparent, for when one stood at certain points, the dome, facade walls, obelisks and flags all lined up to create the illusion of walking up the Via della Concilazione in Rome approaching St. Peter's in a very festive manner. The Pavilion won multiple honor awards in 1984 and 1985 before its demolition

Room for Growth

Very few church campuses are blessed with an abundance of open space. However, in those instances where a large unencumbered site is available, it must be master planned for logical phased growth in accordance with solid site planning concepts. As discussed earlier, the approach to the site must be carefully orchestrated so that the main church commands the prominence it deserves. Other elements of the campus, the multi-use hall, cafeteria and gym, rectory, convent, school, etc., must be optimistically anticipated, always assuming the ulti-



Frank Lotz Miller, Photography, Inc

A highly simplified rendition of Carlo Maderno's facade at St. Peter's frames the "dome" of the Vatican Pavilion in New Orleans.

Frank Lotz Miller, Photography, Inc

At certain key vantage points, the visual axes to the Vatican Pavilion suggest the view of St. Peter's in Rome from the Via della Concilazione

Elements of St. Peter's Basilica in Rome are paraphrased in white steel tubing.

mate success and growth of the congregation.

On a large site of 10 acres or more, prioritization is necessary to zone the site for these future needs. Again, with the main church as centerpiece, common sense will dictate the location of additional structures over the life of the building period. The preparation of a master site plan is an added service over that for an individual building, but it is a necessity and not very costly. The end result of proper development of a large site will recapture the initial planning cost many times over.

In rural Lacombe, Louisiana, a new parish site of 11 acres was acquired in an area experiencing dramatic population growth. Due to a large donation toward a permanent church, the decision was made to construct the core of the church initially, and logically enlarge over time. The site for St. John of the Cross is located at the first bend in a 2,500 foot-long entrance road to a well-planned subdivision. It is directly centered on the axis of the entrance road, so that as one begins the long drive into the subdivision, the church is straight ahead, surrounded by the tall pines that cover the site. The effect is much like the entrance approach of the medieval town, with the scale and impact of the church changing as one approaches. Directly before reaching the church site, the road bends off, and the intimate size of the building is apparent from a side view.

The church is designed to be compatible with its environment in the woods. A great roof is supported by massive concrete columns, with the structure composed of small individual members of pine. This "carpenter tracery" reduces the heaviness of the roof and creates an airy interior peaking at 40 feet. Each of the three seating areas of the cruciform shape is designed to expand in modules of 80 seats, allowing an increase from 300 seats initially to an ultimate size of 750 seats. The remainder of the 11-acre site has been programmed for school and church support facilities.

Multi-Use Facilities

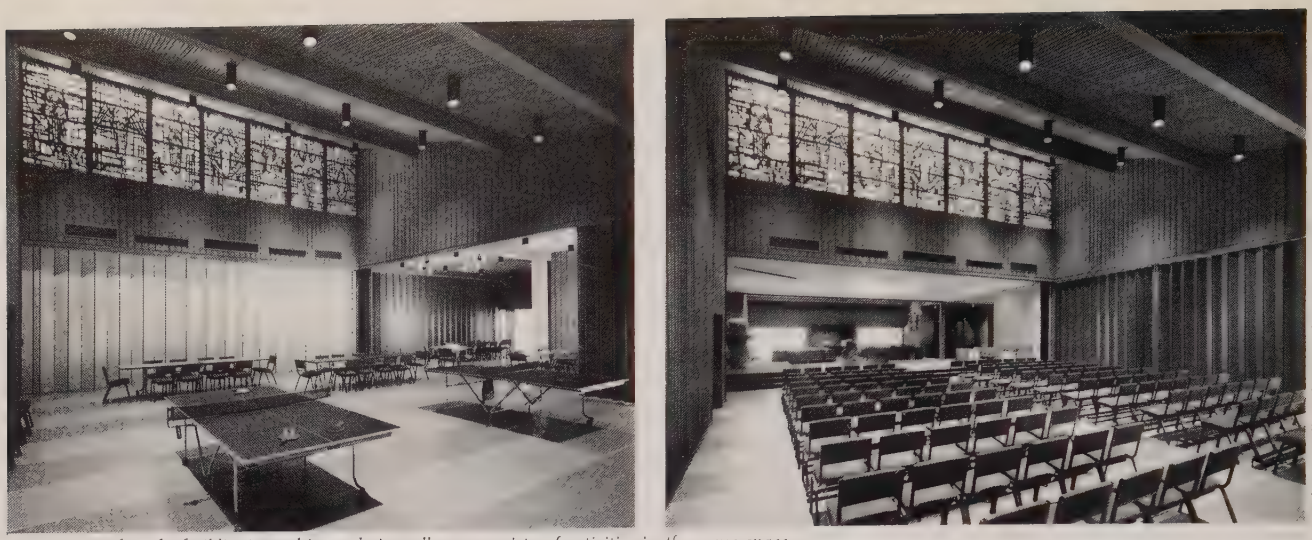
The first step for many congregations with limited numbers and limited budget is the construction of a multi-use facility that can be used as a sanctuary for worship on weekends, and serve as parish hall, school, offices and related congregational functions during the week. As school programs are solidified and the numbers of the congregation increase, a commitment to individual permanent facilities can begin.

In terms of site planning, the initial multi-use facility must have a design and location priority similar to the ultimate main church. Budgets are a primary concern at this stage in the life of a congregation, so the task is not an easy one.

An alternative to a multi-use building intended to serve a different purpose later (cafeteria, school, etc.) after the construction of the main church, is to construct the ultimate church first, use it for multiple purposes, and over time, transform it into the main church. At St. Patrick's Church and Catholic Center in Robertsdale, Alabama, the initial building was to serve as chapel, parish hall, Sunday School, and teen center. The building was designed in a cruciform shape and divided into three main wings, divisible into multiple combinations by soundproof folding walls. During the week, the permanent chapel of 75 seats functions as a dignified, intimate worship area. The remainder of the building during the week is dedicated to social and educational functions, all served and accessed independently. On Sundays, the folding walls are retracted automatically, church seating moved in from storage alcoves and the church capacity is easily increased to 500 seats. One of the advantages of this inherent flexibility is that on Sundays, immediately after a service, the church seating is removed, folding tables and chairs are rolled in, and a meal is

Frank Lotz Miller, Photography, Inc

St. Patrick's Church and Catholic Center in Robertsdale, Ala., is fitted into its heavily wooded site, as the centerpiece of a master-planned site.



Frank Lotz Miller, Photography, Inc

At St. Patrick's, the building's multi-use design allows a variety of activities in the same space

served from the kitchen within 15 to 20 minutes. The involvement of the congregation in these weekly transformations has fostered a true family atmosphere.

St. Patrick's has been extremely successful, largely due to the efforts of its dynamic pastor, Fr. James Kirwan. The congregation has grown dramatically in this corner of rural Alabama, and a school and convent have been added to the complex, per the original master site plan. In the planning stage now is a large parish hall for large meetings, sports activities and social events—exactly the events that were held in the multi-use church for years. The original "multi-use" church will now be converted to a permanent facility with fixed pews and the service facilities (kitchen, storage areas) converted to cry rooms and more support facilities for the church. The advantage of building the ultimate church first, in a simplified multi-use format, is the sense of permanence for the congregation and the lack of a "temporary" classification. St. Patrick's was awarded multiple design awards from state and regional architectural associations in 1976-77.

Master Site Planning

Proper master site planning for a congregation expected to experience long-term growth can be very rewarding and as previously outlined, a sound investment. In our involvement with some parishes, the planning process that began with an initial master plan and multi-use building has evolved over a 20-year period into a church complex of 15 or more buildings, with the main church as focal point. At St. Edward the Confessor, the parish has experienced continued growth since the early 1960s. The church grounds are quite large, and decisions made for location of the school, residential buildings (rectory/convent) and newer buildings (pastoral center, adult education programs) have all been made in accordance with the master site plan, revised and updated as necessary every few years.

St. Edward the Confessor Church in Metairie, La., has experienced "planned" growth on its site for 20 years.

It is important to consider a master site plan as a working, evolving document. Any site plan must be reviewed, critiqued and replaced if necessary every five years or more if new circumstances arise. Site planning is integral to the success of any building project, and even more so with religious facilities that evolve, with small individual components, over many years

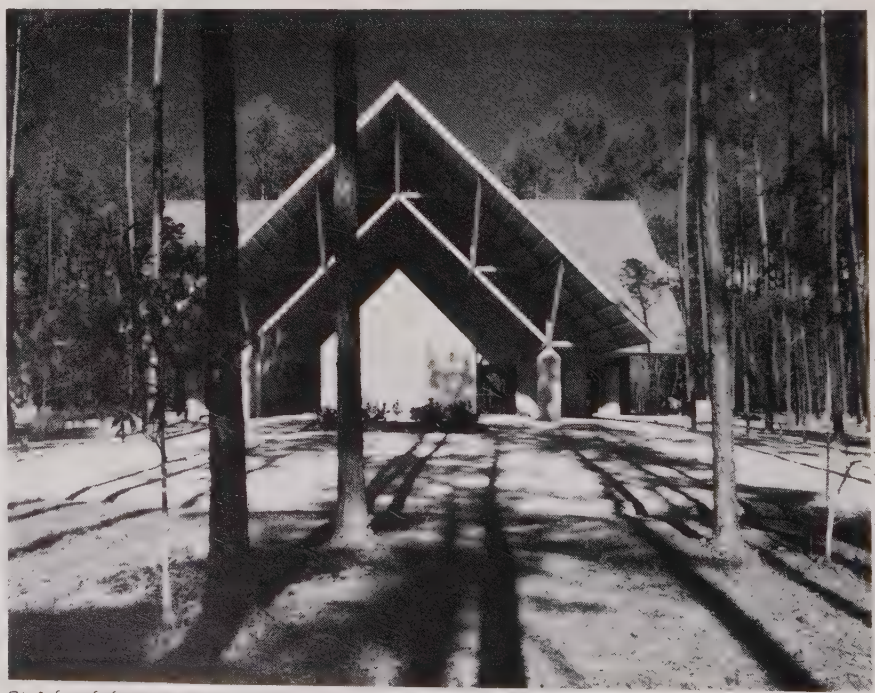


Photo by William B. Robein, Blitch Architects, Inc

St. John of the Cross Church, Lacombe, La.

TOWARD A THEOLOGY OF BRICKS AND MORTAR

by F. Thomas Trotter

It has been popular in recent years to speak with some disparagement of church buildings. Someone coined the phrase "edifice complex," with its hint of neurotic behavior to suggest that an over-investment in structure is inadvisable. The romantic notion of "universities without walls" seemed applicable to churches too. Of course, the intention of these critics was to locate education in settings outside traditional academic centers, with an implied contempt for classical environments. "Ivy-covered walls" became a pejorative description, but the ultimate put-down was, "After all, a building is just bricks and mortar."

An iconoclastic spirit has always been an appropriate part of the prophetic tradition, and there can be no disagreement with a need for modesty in buildings designed for religious purposes. However, my thesis is this: Buildings designed for religious purposes *inevitably* make a statement and because they serve as the center of religious life in a community, it will be a *theological* statement.

A building designed for religious purposes combines two intentions: first, the definition of a sacred space, and second, the sacred history or apologetic for the community.

F. THOMAS TROTTER *is general secretary of the Board of Higher Education of the United Methodist Church, with responsibility for overseeing 128 schools, colleges and universities and his denomination's programs for professional ministries. He is a Kent Fellow of the Society for Values in Higher Education and has served as a director of the Blaisdell Institute for the Study of World Religions. This article was prepared for IFRAA's Atlanta meeting in November 1985 and was presented in the Emory University chapel.*

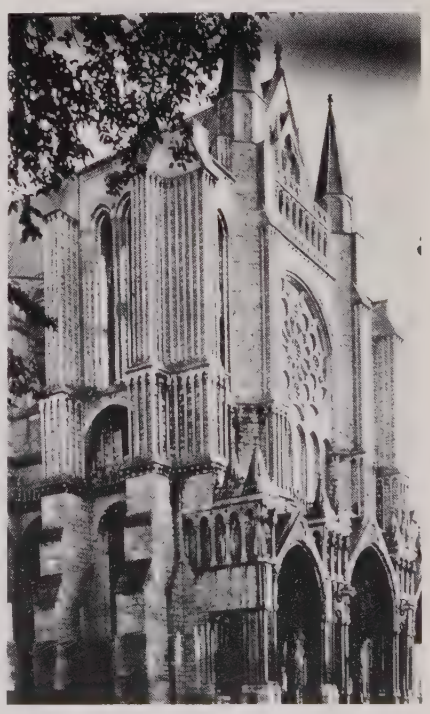
Spatial Definition and the Holy

The definition of sacred space is the primary function of the building. It locates the site where the holy and profane intersect. In primitive religions, it was space defined only by a tree, grove or other natural phenomena. Later, it became defined in terms of a wider geography, as in placing Roman Catholic churches on an axis with Jerusalem, so that each celebrant would face the Holy City.

In American civil religion, space expanded to include the Common, the center of both civic and religious life in a community. In all buildings designed for worship, the spatial definition must be dominant. In one of Elie Wiesel's wonderful tales of the Hasidim, *Souls on Fire*, he tells of the great Israel Baal Shem Tov who, when he saw misfortune threatening the Jews, went to a certain part of the forest to meditate. There he would light a fire, say a special prayer, and a miracle would be accomplished and misfortune averted. His disciple, for the same reason, later went to the right place, but did not know how to light the fire. However, he was able to say the prayer and the miracle was accomplished. Still later, another disciple went to the same place and said, "I do not know how to light the fire. I do not know the prayer, but I do know the right place and this must be sufficient." When it fell to the last disciple to overcome misfortune, he said, "I am unable to light the fire, I do not know the prayer, and I cannot even find the place in the forest. All I can do is tell the story and this must be sufficient."

I cite this tale because it emphasizes the tension between the spatial and apologetic dimensions of architecture. Without a place, all that is left is the story. Without a story, the place is an ancient monument, the purposes for which time has erased the meanings. In one of Franz Kafka's stories, the hero is a bank clerk who is asked to show a visitor around the old cathedral because he assumes he is a member of the Society for the Preservation of Ancient Monuments. The intersections of space and story, sacred space/sacred history create potential environments of meaning and grace.

One can hardly imagine looking at Chartres Cathedral or the Hagia Sophia and dismissing the vision with the words "just bricks and mortar." This is analogous to suggesting that a person is merely $1.75 worth of chemicals suspended in



Chartres Cathedral.

water. These buildings are noble achievements that express the exquisite balance between space and grace.

My first impression on visiting these places was an overwhelming sense of spaciousness, yet with a strong intensity of focus, emphasized by the geometry of the structures. Chartres suggests a forest, with soaring limbs spreading out through the clerestory and a penetration of space by glass of magnificent color. The forest suggested is one rooted in the mind and imagination. Hagia Sophia, on the other hand, conveys a sense of the boundlessness of space, a clear allusion to the Eastern church's more metaphysical approach to theology. They are bricks and mortar, yes, but they are also exquisite visions of a religious sensibility far deeper than technique.

Space is a category of holiness. It is a meeting place but it is also a place of meeting. It is not only a utilitarian convention, a roof over one's head, but it is a sacred space where the worshiper is confronted by God and neighbor. Whether it is a cathedral or a New England meeting house, the spatial feeling expresses something powerful to the worshiper. God is present in such numinous contexts, whether in sacramental ways, as in Roman Catholic tradition, or in simple silence, as in the Quaker tradition. It is not surprising that liturgical life is the natural extension of this spatial metaphor. The plainchant, with its gently rising and falling intonations, is the aural counterpart of the cathedral. The stubborn reformed hymnody of the Puritans is the tonal counterpart of the meeting house where the walls are matter-of-fact, the windows clear, and the pews rooted to the floor.

Contemporary hymnody is in some disarray, for several reasons, but the church-musical styles of our period do not have the benefit of an expressive space within which to function. Most congregations worshiping in recent buildings find some dissonance. The music seems more autonomous and less integral to the full experience of spaciousness.

The Apologetic and Time

If space is the category of sanctity, then time is the category of story or apologetic. Archeology reveals what we know about ancient cultures through what is left of brick and mortar. We learn about an ancient people through the stories that survive in their buildings. When ancient sacred places are located, shape and embellishment articulate the space. Early sites, artifacts and drawings, and stelae frequently tell the sacred story. The incredible detail at Chartres or Cologne reveal to the eye and mind of worshiper and stranger alike the history of a faith.

Architects often are the gadflies that press the people into thinking about the uses of space and time in the service of the imagination.

As Henry Adams noted in his great work, *Mont-Saint-Michel and Chartres*, even the social history of a community can be easily and intelligently noted in the architecture. Post-Reformation apologies took forms more spare but no less revelatory. Their stories, learned in part from an architecture embodied in clear, severe lines with minimal embellishment, can now be read in books that are icons themselves. The New England meeting house announced the centrality of the Word. The building expressed something of the republican spirit in which the Word was integrated into the fabric of the community. So the village was built around the Common, a space if you will, for a wider perception of the community's story.

The Architect/Artist as Theologian

I would agree that the iconoclastic spirit is always present and is useful in the religious life. It guards against excessive embellishment or careless story-telling. In ancient Israel, when the Romans entered the Temple, they found the holy of holiest to be bare, which is the ultimate expression of the impossibility of imposing space-time limits on the imagination reaching for God. But our aspiration for God makes it necessary for us to try! We long for and require a continuing fresh look at the needs and forms of our trying.

Architects and artists have long encouraged religious communities to reflect deeply on their religious sensibilities before committing themselves to a building design. Often they are the gadflies that press the people into thinking about the uses of space and time in the service of the imagination.

They have in fact become theologians for the people. It is remarkable that the tradition may remain strongest and clearest in the artists and craftspeople who work with the material from which concepts take shape and form. A theology from this exchange is a strong one of bricks and mortar confronting the depreciating "just bricks and mortar."

The former agrees with the assertion that a building for a religious community is inevitably a theological statement. The statements can be varied. If utility or munificence is the primary requirement made by the congregation, then that becomes its apology and statement to the community. Storefront churches in Harlem may be improvised structures, but they are still profoundly apologetic. Set as they are in the midst of the city, they speak a message of hope where hope is rare. They are not just bricks and mortar; their unstudied structures are infused with passion and faith.

We have missed another important truth. Musical instruments are made out of wood and skin and gut; paintings are mixtures of canvas and pigments applied with animal bristles fused to a stick. Buildings are constructed of brick and mortar, sand and wood. All things bright and beautiful in our world participate in earthy, natural elements. What man's intelligence and faith do with these elements is an important religious question.

There is an ancient Christian heresy call Docetism. It is based on the suggestion that Jesus did not actually suffer or die on the cross, but rather was above suffering. After all, how could the Son of God suffer? Of course, this view misses the point of the salvation story. If God suffers, He cannot be God, suggests the Docetist. There are people today who think that the church itself is a disemboweled phantom, invisible and ideal, and without blemish or pain. Whether on the right or left theologically, they cannot imagine any other use for a building than a purely utilitarian one. These are the same who cannot imagine a Christ of flesh and blood and have trouble imagining a statement of praise in bricks and mortar.

The incarnation and the cross both attest to the earthiness of our vocation as believers; both are grounded in the basic structure of the world. They transcend the limitations of the world by the message of good news and hope that overcame finiteness. The artist is the person who can make that transition possible and necessary by the gifts of brick and mortar.

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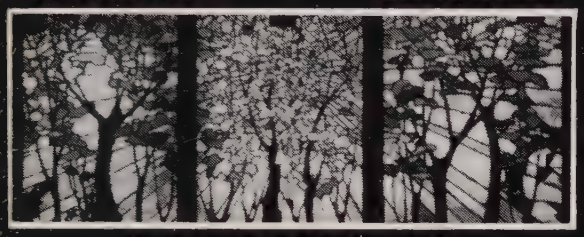

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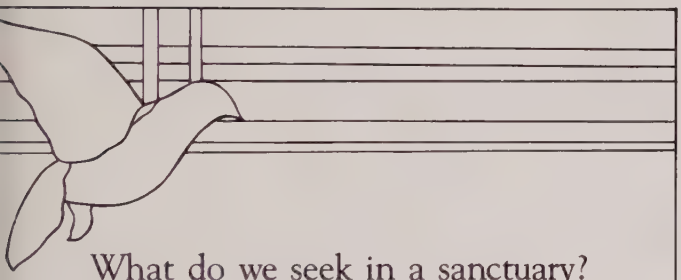

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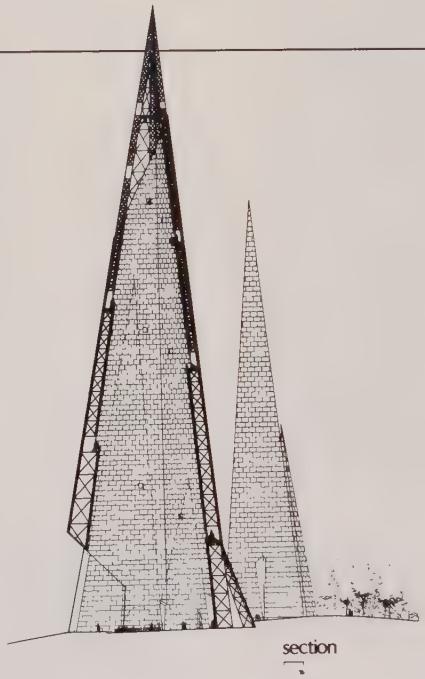
GEORGIA INSTITUTE OF TECHNOLOGY DESIGN COMPETITION

by Ann Schoelles Gerondelis

Ann Schoelles Gerondelis was awarded first prize in the Georgia Institute of Technology's Annual Graduate Design Competition for a chapel project. The jury included a number of prominent Atlanta architects and GTI faculty, and was chaired by Boston architect Fred Koetter. Gerondelis was awarded a $6,000 Travel Fellowship and a commemorative bronze sculpture by Arnaldo Pomodoro.



Imagine, if you will, a walk down a path which, by its very definition, creates for the walker a distinctly spiritual and emotional experience. Just as a worship service, inspiring music, or a recognizable symbol can stimulate a worshiper's experience, so can an architectural site, long before a building form is even envisioned. The total surrounding space, the approach, the long and short views, the terrain, the plant growth, the presence of water, all can help architecture uniquely define the space so that a religious experience can be anticipated.

The *intention* of the architect from the beginning is pivotal. I believe she (or he) should experience what she wants the church parishioner to experience in this total environment. Considerations of a finished form must be put aside until the first sparks of feeling are aroused by the natural site and its total environment. When a sense of place and position for the form is felt, then I believe these stirred emotions will give rise to a creative vision for form. In essence, I believe that the architect too must have a religious experience; deeper levels of spirit and emotion must be felt than building plans and cost construction.

Our studio program was for a pilgrimage chapel in the North Georgia mountains, approximately 10 miles from adjacent small towns. The site configuration was unique. It allowed for a long, slow ascent to the chapel. Hidden from the trees along the winding mountain path, views to the chapel are from points 10,000, 7,000, and 3,000 feet. This site characteristic shaped my desire for the form to be intriguing enough to create an energy between the visitor and what was being slowly revealed ahead. Finally, one emerges from the colonnade of trees and a gushing stream with waterfall into an open field, and there is the towering chapel in full view.

The walk across the field is obstructed close to the chapel entry by stone slabs piercing the earth randomly, yet perpendicularly ordered. A 60-foot tall silver spike defines the exterior, with a sloping green lawn and peaceful lake beyond The chapel walls are claimed by small pyramid forms of rough textured stone surrounded in turn by polished stone

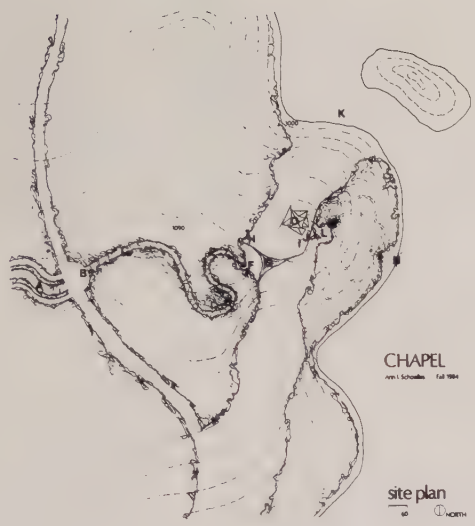
The sanctuary seats 100 people with additional standing space. The interior pyramid forms enclose private spaces for prayer and meditation. Exterior light pierces dramatically through controlled openings in the stone walls.

The glass and steel platform at the sanctuary apex draws one's eye upwards to the streaming sunlight. A climb to the top begins through a dark opening in the chapel wall, up a flight of circular stone steps, breaking through the sanctuary wall and up within the lacy, steel frame that defines the walls. Thin, translucent marble sheets reveal to the exterior a silhouetted view of mountains. In the interior, the openings and balconies that occasionally pierce the stairway wall reveal views of the chapel below. The stairway reaches its apex as it breaks through the chapel walls into the reflective glass peak of the tower.

A separate funeral tower makes one aware of the profundity of life and death. The central aisle leads behind the seating into a chasm to the underground crypts. Circuitous tunnels open finally to wide, shallow steps that continue beyond the shoreline to a serene, tranquil lake.

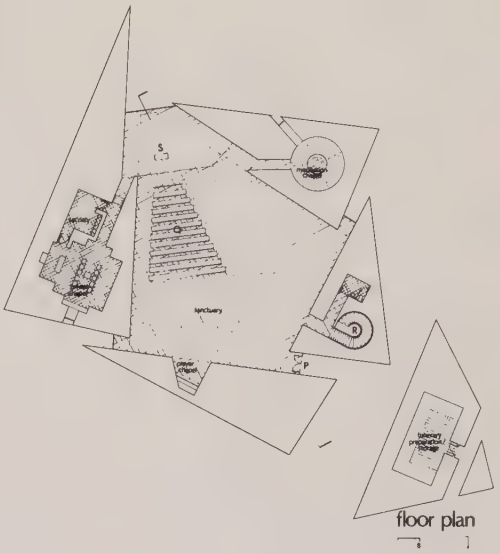
I programmed the chapel as interdenominational because I wanted to explore individual religious experience through the architecture alone, without relying on any familiar symbols or icons that in themselves trigger emotional responses. I feel that my towering forms joined in the total harmony of this place, and that both architect and visitor are in touch with nature and a great opportunity for religious experience.

ANN GERONDELIS *recently received her Master's Degree in Architecture at the Georgia Institute of Technology. She is currently working with the architectural firm of Smallwood, Reynolds, Stewart, Stewart and Associates, Inc., in Atlanta, Ga.*



SITE AND FLOOR PLAN:

A *parking in wooded lot*
B *processional entry*
C *treelined path*
D *brook and waterfall*
E *narrow, twisting path*
F *clearing*
G *gushing crevice*
H *footbridge*
I *stone slabs*
J *spike at chapel nave*
K *mountain lake*
L *funerary chapel*
M *crypt entry*
N *shoreline steps*
O *chapel*
P *chapel entry*
Q *pews*
R *steps to sanctuary apex*
S *altar*



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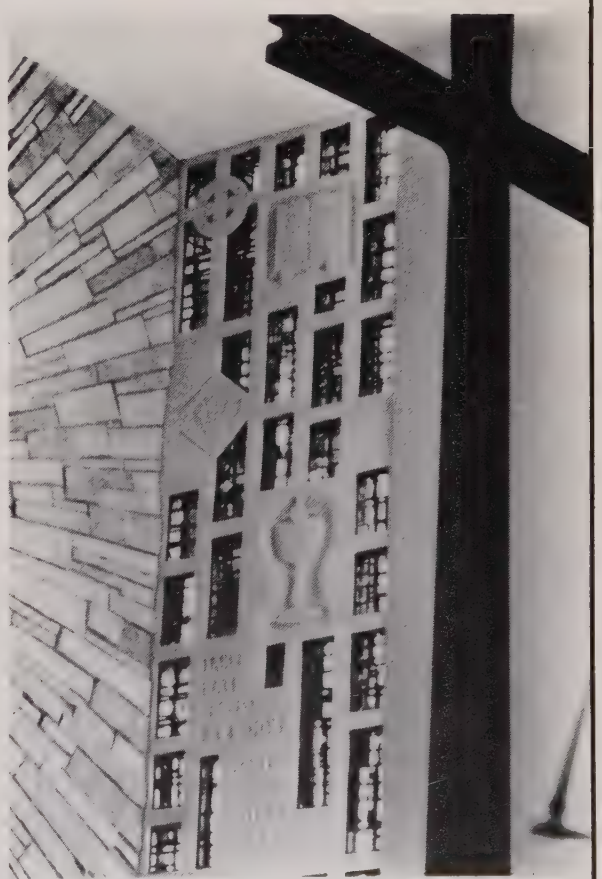

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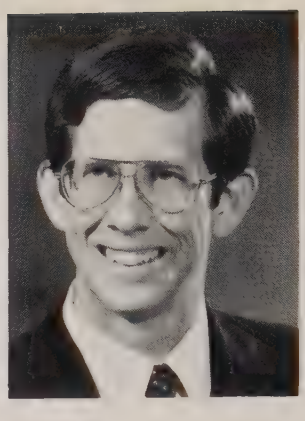
CALVIN, ARCHITECTURE AND THE REFORMED TRADITION



by G. Wilson Gunn

"Presbyterians do it decently and in order" broadcast the lapel button just above the breast pocket of a Presbyterian General Assembly commissioner. Yes, Reformed theological standards aspire to a firm biblical base, careful theological reflection rooted in that study, and a Christian life that flows in the same logical pattern. We do it "decently and in order."

I would like to explore some Reformed theological principles (rooted in scripture) for church architecture by interpreting the work of the prime theologian of the Reformed tradition—John Calvin.

Calvin's work is certainly not the final voice for the development of a theological aesthetic, but it is appropriately the first step in that (1) he is still the major theologian of our tradition and (2) historically, he has been perceived as having a negative attitude toward art in the church. This second historical perception is in error, however. Calvin supported the arts as valuable, "for the invention of arts and other things which serve the common use and convenience of life, is a gift of God by no means to be despised and a faculty worthy of commendation." Calvin clearly approved of at least two art forms for use in the Church—music and architecture.

First, he approved of "voice and song in prayer." He knew the value of music as it springs from a "deep feeling of the heart." He cautioned, however, that delight in singing should not overtake the delight in worshiping through song. Calvin only allowed congregational singing without harmony, and only the singing of psalms, excluding hymns from the Geneva liturgy.

And second, Calvin clearly values architecture as useful and appropriate for the Church:

> Now although the invention of the harp, and of similar instruments of music, may minister to one pleasure, rather than to one necessity, still it is not to be thought altogether superfluous; much less does it deserve in itself, to be condemned . . . . But such is the nature of music, that it can be adapted to the offices of religion, and made profitable to men; . . . If however, we allow the invention of the harp no praise, it is well known how far and how widely extends the *usefulness of the art of the carpenter*.

Calvin elevates architecture to a position even above that of music. But as with music, he is cautious. This art is not one of necessity but must be congruent and consistent with what is necessary.

It is then most appropriate for the Church to attend carefully to those "deep feelings of the heart" inspired by architecture. Calvin's caution reflects his strong concern about idolatry. Human beings in community, he notes, seem able to incite each other to flagrant idolatry. Both architect and churchman must remember that the church structure is not built for God, but to serve the community of God's people. Calvin provides clear warning on the idolatrous tendencies of "memorial" architecture in his commentary on the Tower of Babel:

> They hoped that an everlasting memorial of their origin would be engraved on the tower
> They gained indeed, a name, but not such as they would have chosen

If the building becomes a selfish end—a way to bring individual glory or fame to either church official or architect—then it is doomed to failure and idolatry. If it is sincere and humble, it can contribute to the worship of God. Tendencies to pretense by some sentimental building committees and some proud architects are inappropriate. All emotions evoked by a good building should be consistent with the mission and message of the Church. Thus, good architecture will serve a church not only in the functional space provided, but also in the aesthetic values it conveys. Private or sentimental agendas are not appropriate; idolatry will ensue.

Calvin's treatment of natural theology also points out this propensity to idolatry. Natural creation for Calvin is a full expression of God's revelation. Through it, we see God; yet almost immediately we distort God and turn to idolatry. It is only through the "spectacles" of Christ that we can come to true knowledge of

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God through natural creation.

Architecture, however, is removed one logical step from natural creation. It is not the Creator's creation, but the creature's creation. Distortion and idolatry are doubly possible. We can fall into sin through our perception of God through architecture, as we do in our perception of God through the natural creation. It is even more important, then, to remember that we are not building a holy place for God to dwell, but we build a place to accommodate the community of God, the Church and the Church's mission. This is not to say that the people cannot discover "deep feelings of the heart" that resonate with their sense of awe before God. However, the art of architecture is still a third order of truth; it is the creature's creation. It cannot pretend to be a complete statement of God's revelation.

Thus, it cannot have the purity that the natural creation possesses. The spectacles of Christ through which we view architecture must not only correct the blurriness of our vision, but must correct the astigmatism that accompanies our view of God by means of the creature's creation. The "Word of God" (word from the Greek "logos" from the Gospel of John meaning "Truth") must be the central focus of church architecture, just as it must be the central focus of the Church. Otherwise, idolatry ensues.

Suzanne Langer makes a distinction that is helpful in distinguishing the appropriate use of church architecture. She notes a difference between what she calls discursive and nondiscursive aesthetic media. Discursive media have to do with words that have relatively fixed meanings. When one hears the word "Trinity," Christians have a particular concept that comes to mind. Theology and preaching primarily use words as the medium for the expression of truth, which for the Church is always the "Word of God." These are discursive expressions.

Architecture, on the other hand, uses space as its medium for the "Word of God." It and music, perhaps, are the least discursive art forms. The truth conveyed in space and light is nondiscursive. It does not have fixed meaning; it conveys feeling and meaning that cannot be conveyed in words. To reduce it to such would be to destroy it, just as to dissect a beautiful bird, one must kill it in the process. A discursive medium is precise. Architecture cannot reflect precision without becoming idolatrous or at least iconoclastic.

In this the art of architecture has more in common with the ordinary sacraments of baptism and the Lord's Supper, which are also strong, non-discursive symbols given to us by our Lord. Indeed, the language Calvin uses reveals a sacramental understanding of church architecture. He describes the sacraments of baptism and the Lord's Supper as sweeping the believer up into communion with God in heaven, while in preaching God is described as descending to earth. He uses this same language of ascension in reference to architecture. God is described as being present in, but not contained by, the building.

Architecture serves a sacramental function to the degree that the "Word of God" is known to us through the non-discursive media of space and light. God cannot be contained in any fashion, yet is mysteriously present through discursive and non-discursive symbols. The challenge for building committees and architects, then, is to create spaces that express the Word of God in non-discursive symbols, which can induce the movement of the Holy Spirit. This is the appropriate goal for church architecture. While it may be susceptible to idolatry, it is also capable of a sacramental expression of the presence of God.

Architecture is a symbol system that seeks ways to express the faith of a community, expressing the visual word through which the sacraments of baptism and the Lord's supper are celebrated. The Reformed tradition has emphasized verbal forms of revelation almost to the exclusion of the non-verbal. This is in opposition to Calvin. We remember his order, but we have forgotten his ardor. His emphasis is clearly upon the sacraments as the means by which Christ is present with us and sweeps us up into communion with Him. God's Word through preaching instills faith while the sacraments increase and regenerate faith. Both are necessary for balance. It is when visual expressions of the faith become fixed and discursive in themselves that idolatry ensues.

As long as non-discursive expressions of faith remain dynamic symbols, they can convey the "Word of God" and move the "deep places of the heart" in sacramental intercourse. It is a disservice to architecture to reduce its non-discursive power and potential to discursive symbols. Calvin was definitely an artist in his gifts for theology and preaching, and perhaps this made him aware that there must be a balance, a consistency, and focus in the meaning of symbols.

Sometimes the church becomes obsessed with literal symbolism and is insensitive to architectural space. For example, it may insist on three steps to represent the Trinity though the chancel space needs four, or an eight-sided font that is inappropriate when a circular rhythm already has been established.

It is essential that building committees listen to the architect who is trained and experienced in non-discursive art. We must not inflict our discursive images, even those with historic precedent, on the building we anticipate. We may talk about the values we want to be reflected, but not specific details. Otherwise, we will have a collection of incongruous "icons" that clutter up the space. The "images forged by human ingenuity" that Calvin spoke of must not be allowed to overwhelm the proclamation of the Word of God through architecture.

In this sense, architecture becomes evangelism. It speaks of how a particular church views and understands God, and in its non-discursive way conveys the gospel. The architect is charged with making a unique statement in the context of that particular community of faith. Will the new building speak with the same voice as the one preached from the pulpit and conveyed in the sacraments? In many ways, this is up to the congregation. It has an opportunity to help the architect speak with the same voice, but there should be an understanding from the beginning that the easy, the cheap, the sentimental are inappropriate. In fact, not only are they inappropriate but they convey an easy, cheap and sentimental gospel. The quality of our gospel demands quality in architecture.

In the same vein, historical imitation is questionable. Why have a sentimental attachment to a particular style when we feel no such attachment to the preaching and ministry of the same period? If the "Word of God" is preached with words from the twentieth century, then the "Word of God" expressed through architecture should also be contemporary. It is appropriate to translate historical

styles into a modern statement.

Architecture also involves ethical dimensions. Calvin is very clear that the church's mission to the poor and needy takes precedence over property of the church. He maintains that "what is bestowed upon the adornment of churches . . . is wrongly applied if that moderation is not used which both the nature of sacred things prescribes and the apostles and other holy fathers have prescribed both by teaching and by example."

A dollar saved on efficient operation and maintenance of a church building is a dollar that can go directly to the church's mission. We have a prophetic role to play in building energy-efficient structures. Insulation, solar alternatives, earth berming, inexpensive maintenance—these are theological issues. We are building a structure to aid the church in its mission. The structure is not the mission of the church; it is rather a tool for this mission.

Building a church has important ecclesiological dimensions that go far beyond the physical property and building. It becomes an opportunity for a congregation to focus on who they are, to learn a new language for the proclamation of the Word, the language of space and light. It is an occasion for energy and enthusiasm as the Holy Spirit moves within the community of believers in the creation of a sacramental space where God can be present for recognition and reception by the faithful. We of the Reformed theological tradition need to think of church architecture in sacramental, non-discursive symbols

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THE ARCHITECT AND THE CONGREGATION

by E. Brooks Holifield

In 1639, the American colonists at Jamestown built a church, and they knew what a church was supposed to look like. They erected, in a vernacular Gothic style, a red-brick building with an impressive tower that anyone in England would have recognized as a church. In 1681, the American colonists in Hingham, Massachusetts, built a church, and they knew what a church was supposed to look like. They erected a four-square clapboard meetinghouse with a hip roof that hardly anyone in England would have recognized as a church

In both instances, the buildings reflected the self-understanding of a congregation. The Virginians at Jamestown conceived of their congregation as a geographical parish, symbolically focused at the end of a long nave, at an altar where they received bread and wine. Anglican congregations had understood themselves in that way for a long time, and that red-brick building graphically revealed, to all who had eyes to see, that the Jamestown congregation felt entirely comfortable with the Anglican tradition.

The Puritans at Hingham conceived of their congregation as a community of visible saints, defined by an inward experience of conversion, symbolically focused around the pulpit where they heard the preaching of the Word. Their meetinghouse had no long nave with an altar at the end of it. Their clapboard building with its pulpit surrounded by oak benches graphically revealed, to all who had eyes to see, that the Hingham congregation felt entirely uncomfortable with Anglican tradition.

The two buildings reflected two distinguishable notions of the congregation, and they provide a clue that may help us understand something about the transitions in church architecture throughout the past 350 years of American religious history. They suggest that one useful way to understand the story of church architecture in America is to examine the changing images of the congregation, and to see whether architectural styles might neglect not only technical innovation and artistic fashion but also popular religious notions about the nature and function of congregations.

I want to look at three of those images, and to suggest that they may help us understand the development of religious architecture in America.

First Baptist Church, Providence, R.I. Meeting house erected 1775.

Magisterial Congregations

A religious congregation in the seventeenth and eighteenth centuries in America considered itself to be not simply a gathering for worship but also a center of social authority. In the southern colonies, congregational gatherings became the customary occasions for reading official colonial proclamations, conducting elections, posting provincial laws, and circulating petitions of grievance. Those southern congregations were magisterial in a double sense: They served as gatherings for authoritative religious and moral instruction, and they performed official functions of the civil magistracy.

The magisterial character of congregations in New England was even more pronounced. Church membership there conferred rights of citizenship; no early New England town could exist as a corporate body in the absence of a congregation.

From Georgia to Maine, congregations both symbolized and assumed responsibility for public order. In New England, especially, disciplinary hearings became one of the most frequent functions of congregational meetings. Congregations admonished their members for offenses ranging from intemperance and illicit sex

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to defamation and excessive profits. They assumed a remarkable authority over the public lives of their members.[1]

Even colonial Jewish congregations, which lacked the Protestant sense of alliance with forces of public order, tried to emulate the coercive, semi-autonomous medieval synagogue by purchasing cemetery land, monopolizing education, supervising the preparation of food, and engaging in other activities that ensured congregational authority over all significant public Jewish behavior.[2]

The sense of magisterial authority found visible representation in colonial church buildings. It was symbolic of the status of the congregation that the meetinghouse in which early New Englanders worshiped also served as the court house and legislative hall in which they governed their communities.

The interior seating arrangements of the meetinghouses further symbolized the magisterial character of the congregation. In a delicate procedure known as "dooming the seats," the early colonists assigned men and women to their pews on the basis of their rank, wealth, and status in the community. The seating in a service of worship represented the structure of authority within a community. One result was the gradual emergence of the high-walled pews that so visibly distinguished the ranks of communal status and authority.

Something of that early magisterial sensibility remained even in the eighteenth century, when both the Puritans of New England and the Anglicans of Williamsburg began to favor the Georgian architecture made popular by Christopher Wren. Those early Georgian buildings—like the Bruton Parish Church in Williamsburg and the Old North Meetinghouse in Boston—suggested status and elegance. Their spires and cupolas pointed heavenward, but they also designated the elevated authority of the congregations themselves.

The colonial historian Rhys Isaac has examined the social function of church architecture in eighteenth-century Virginia. In a building like Christ Church in Lancaster County, he points out, the high-vaulted interior would be the largest room most parishioners ever entered. High within that space stood the pulpit, with its grand sounding-board above it, accessible only to the licensed clergyman who could mount the elevated rostrum to unfold the divine revelation.

At the front of each arm of the church, great oak-walled pews were reserved for the magistrates and other leading families. Behind the pulpit stood a gallery for a small number of slaves, entered by a steep narrow stairway just inside the south door. Thus, the interior arrangements of those Georgian churches exhibited the community to itself in ranked order. They made the congregation "worshipfully present to itself." The buildings embodied the magisterial ethos of the colonial congregation.[3]

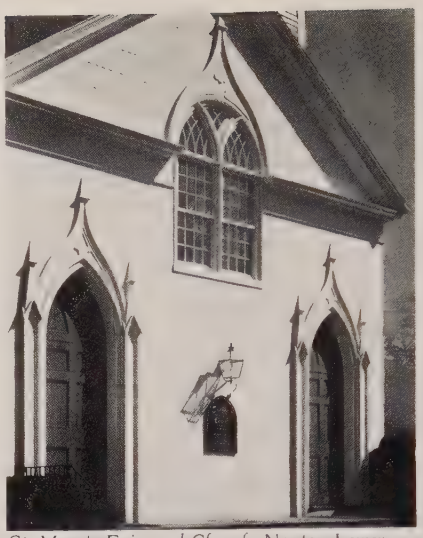

Photo © Steve Rosenthal

St. Mary's Episcopal Church, Newton Lower Falls, Mass.

The Congregation as Sanctuary

In the decades following the Revolution, the congregation lost some of its magisterial authority and scope. One can see a subtle but momentous change from the image of the magisterial congregation toward a vision of the congregation as a "sanctuary," a place of refuge from the burdens of economic and political turmoil, a place in which the faithful cultivated the interior life of devotion

The change reflected an economic transition from an agricultural economy, organized around household industries, to a nascent economy, built around the factory. Such a transition established new lines of division between town and country, for the new commerce required urban concentration, produced urban wealth, and exalted urban values.

Town-dwellers proved quite eager to distinguish themselves from their cousins in the countryside. "I like the country people very much," wrote a Virginian in 1858. "I think there is much truth and simplicity about them. But then they have not the allurements that we Town People have to contend with."

That sense of urban distinction soon had its effect on prevailing images of religious congregations. When Frances Trollope from England toured the United States in 1827, she observed that church gatherings were the occasions when "all display is made, and all fashionable distinction sought." A stranger from Europe would be inclined, she said, to suppose "that the places of worship were the theatres and cafes of the place."

Urban congregations increasingly thought of themselves as refined and polished people, and they insisted that their ministers adhere to canons of rationality and refinement. One result was an outpouring of handbooks instructing ministers how to be delicate and genteel, the introduction of choirs and new hymnals to maintain musical decorum, careful attention to the etiquette of pew rentals, and a tendency for ministers to preach in silk gloves and formal attire.

The social changes coincided with two other transitions in piety and theology. First, they paralleled the emergence of the so-called Second Great Awakening and the New Devotionalism, a sustained series of religious revivals that gradually altered the shape of American religion. The revivals spawned an array of Bible classes, Sunday Schools, mission societies, devotional gatherings, and prayer meetings that brought increasing numbers of people together in small groups

The "new devotionalism" cut across denominational lines. Among Protestants, it embodied the piety of the revival—a piety of inwardness and decision. Among Catholics, the new devotionalism reflected the emergence, under Pope Pius IX, of a renewed accent on the sacrament of penance, indulgence prayers, sacred heart devotionals, parish missions, and devotion to the saints. Among Jews, the new devotionalism appeared at midcentury when new immigrants created a host of fraternal societies, charities, clinics, and clubs, and defined the synagogue more narrowly as a house of prayer and education.[4]

Second, the social changes paralleled the emergence of a widespread theological consensus known as "rational orthodoxy," which can be defined most simply as the sublime confidence that reason can validate, and demonstrate, and confirm revelation. In America, that usually meant a confidence that rational argumentation could demonstrate the superiority of the Christian revelation, the Christian Bible.

Beth El Synagogue, Detroit, Mich. Albert Kahn and Associates, architects.

It is no accident that those transitions in society, piety, and theology also paralleled a remarkable proliferation of what one contemporary observer described as "chaste, elegant, and commodious" churches. The movement toward urbanity, the new devotionalism, and a rational piety helps to clarify the widespread popular enthusiasm for the burgeoning Neoclassic and Greek Revival architectural movements in the early nineteenth century

When Charles Bulfinch built his First Congregational Church in Lancaster, Massachusetts in 1816, he did away with surface ornament and built with simple, rational geometric masses. The sedate all-white interior suggested the simplicity of the lecture rooms in the lyceum.

When Benjamin Latrobe built his Baltimore Cathedral between 1806 and 1818, he also eliminated surface decoration and employed classic forms, and the Bishop chose his design instead of an alternative Gothic version

The theologians of the era were intent on proving the reasonableness of Christianity; the urban congregations were intent on displaying their own refinement and rationality; and the Neoclassicism of the architects nicely reflected both the confidence in reason and the aspiration toward refinement.

But wherever reason travels in the realm of religion, mystery always follows close behind. Rational orthodoxy and decorous urban revivalism were bound to evoke a reaction. The reaction came in the form of a High-Church movement, a romantic return to the medieval, Catholic past. The tensions were almost palpable. A small host of prominent Protestant theologians contemplated a return to Rome, a few Anglican bishops did return to Rome, and a considerable number of urban Protestant congregations became accustomed once again to copes and surplices, crosses and candles, altars and liturgies.

The architectural result, of course, was the Gothic Revival, which was so closely associated with the High-Church movement that Richard Upjohn, the high priest of the Gothic in America, simply refused to build Gothic churches for congregations that did not share a High-Church piety. Such congregations did not deserve the Gothic, he said, because they did not know how to value it. (He would build no churches at all for Unitarians.)

Trinity Church, Boston, Mass.

Upjohn believed that only a Gothic architecture could lead people into the inner depths of a true Christian piety. When he built New York's third Trinity Church in 1846, he took special care that the Gothic elaboration would promote a High-Church liturgical style.

He tried, with some success, to carry the Gothic revival to rural America, but it had its beginnings in the towns and cities as an alternative to rational orthodoxy and decorous revivalism. It, too, was a reflection of the image of the congregation as a devotional sanctuary, a place set apart for reflection or the engendering of pious feeling.

One might even argue that the preference for Moorish architecture among American Jews represented a similar return to a medieval past. The memory of a relatively tolerant era under Islamic governance on the Iberian peninsula provided an alternative to a Gothic reminiscent of Christian intolerance.[5]

For all their differences, the Neoclassic and Gothic Revival churches and the Moorish synagogues embodied a common image of the congregation as a quiet and secluded place of reflection and devotion.

Convivial Congregations

By the end of the Civil War, a substantial number of Americans began to develop still a third image of the congregation. The carnage of the war, the emergence of new technologies, the prominence of powerful industrial barons, the conflicts between capital and labor, the philosophical and scientific interests in natural vitalities, the interest in sports and the cult of virility in popular culture—all created a sensitivity to images of power and vitality and a sense of unease with the sentimentality of the antebellum era.

Protestant preachers began to talk about "muscular Christianity" and to depict Jesus as a brave and valorous hero who challenged money changers and faced down hostile mobs.

That postwar cultural ethos helped to engender a new image of the congregation. Older images remained, and thousands of congregations shaped themselves in accordance with them. But some postwar congregations, especially in the cities, began to assume a new shape and style.

Between 1870 and 1900, parish life in many urban congregations underwent what one observer at the time called a

"complete revolution." The symbol of change seemed to him to be the "church parlor."

Growing numbers of congregations transformed themselves into centers that not only were open for worship but also were available for Sunday School concerts, church socials, women's meetings, men's groups, girls' guilds, boys' brigades, singing classes, and a host of other organizations and activities.

These new convivial congregations became centers for performance, whether the performers were the popular princes of the pulpit, the new trained and vested choirs, or, occasionally, orchestras performing during worship services.

Henry Ward Beecher attracted 3,000 people to a church that seated 2,700. His sermons sparked with oratorical brilliance; he could combine wit and sentiment to produce laughter and tears. One journalist said that Beecher and his church were the most characteristic monuments of America: "This is the United States. The New Testament, Plymouth Rock, and the Fourth of July—this is what they have brought us to."

The new congregations also became centers for social fellowship. Beecher himself in 1872 urged congregations to "multiply picnics," and many of them proceeded beyond picnics to gymnasiums, parish houses, camps, baseball teams, and military drill groups. (One church report in 1897 said that "uniforms, guns and equipment are as essential as the Bible and the Hymnal in the advance of the work.")

The new-style congregations proclaimed an ideology of "friendliness, democracy, and solidarity," and they encouraged new forms of shared participation. Preachers like Phillips Brooks made it a point to preach to their congregations "as a man might speak to his friend." During the late 1860s, many churches that had raised their budgets by pew rentals and subscriptions began instead to adopt the more democratic "envelope system" in which everyone visibly participated in giving each week.

Congregations increasingly encouraged their members to give memorial windows, tablets, altars, and fonts in honor of their loved ones, with the symbolic effects that the churches visually honored their own revered members and displayed their communal solidarity.

The activistic temper gave rise, of course, to the social gospel and to the rise of the so-called "institutional churches" of the turn of the century. By 1906, New York City alone was said to have 106 such congregations; large black congregations embodied the institutional ideal throughout the South. In accord with the ideal, congregations extended their activities to meet the social needs of their neighborhoods. St. Bartholomew's in New York offered missions for immigrants, an industrial school, kindergartens, an employment bureau, a clinic with 50 physicians, a legal service that handled 4,000 cases a year, a workers' club, a girls' boarding house, a circulating library, a gymnasium, and dozens of clubs and classes for the tenement dwellers of the surrounding neighborhoods.

First Christian Church, Columbus, Ind. Eliel Saarinen, architect.

Catholic congregations made similar investments of energy in vast parochial school buildings, and it was no accident that the Jewish Reconstructionist movement—a movement to redefine the congregation as a social center embodying the fruits of a Jewish civilization—first took institutional form during this period.

The new image of the convivial congregation corresponded exactly to the architectural ideals of the Romanesque Revival. When Henry Hobson Richardson began building Trinity Church in Boston in 1872, he captured in one building the whole spirit of the convivial congregation. He wanted the building to symbolize robustness and vigor, and it did.

With its towering, massive granite walls, its castle-like turrets and magnificent wood-trussed ceiling, its great auditorium, all conspicuously connected to a parish house with a parlor, the building reflected not only the architectural ideal of its era but also a new understanding of the congregation.

The nation's architects in 1885 chose it as the finest structure in America. The nation's congregations began to regard it as an exemplary alternative to the colonial, the Neoclassic, and the Gothic Revival. It embodied a cultural ethos, but it also incarnated the spirit of a convivial congregation that was fully at home in that culture.

The three images of the congregation—as magisterial, as a sanctuary, and as a convivial center for fellowship—proved remarkably tenacious, and so did the corresponding architectural styles. In the torrent of church building that followed the first world war, congregations and their architects never ventured far from the established patterns of period architecture—Georgian, Greek Revival, Neoclassic, Gothic, and Romanesque architecture

After the Second World War, everything changed. The building boom was like nothing the church had ever seen. In 1943, American congregations spent $6 million on new buildings; by 1956, they were spending $773 million a year, $2 million a day, for churches and synagogues. The older period styles suddenly faced competition from a new vision. Period architecture did not disappear, but by the 1950s a host of architects could declare that the older colonial and antebellum styles for churches and synagogues were "artistically archaic." *The Christian Century* reported by 1954 that "American church architecture is undergoing a revolution."[6]

In 1942, Eliel Saarinen had built in Columbus, Indiana, the first "modernist" church building in America. By 1954, at least one out of every four new religious buildings were "modernistic" in design. In California, the figure was four out of every five.[7] The transition cut across denominational and creedal lines: Christians and Jews, Methodists and Mormons, Catholics and Christian Scientists.

In part, the transition reflected economic changes. The old Gothic and Colonial buildings were expensive. The newer styles were less so. Therefore, new methods of construction spread from the Pacific Northwest and Minnesota: Architects there began making greater use of laminated wood arches to support church roofs; they also began to build A-frame churches, which permitted them to use less expensive roofing materials in place of more expensive side walls; and partly because glass was cheaper than masonry, they began making ample use

of glass for interior and exterior walls.[8]

Did the move toward the modern also reflect a changing image of the congregation? In one respect, it is too early to say. Congregations that worship in modern buildings are often filled with people who think of themselves in terms of the older images. The nineteenth-century images of the congenial congregation and of the congregation as a devotional sanctuary have proved especially tenacious.

Yet in some respects, the newer architectural styles do reflect a conscious reaction against some of those nineteenth-century images, particularly against the image of the congenial congregation as a locus of performance in which enraptured crowds listen to masterful oratory and choral concerts.

If I had to venture an image to describe the congregational self-understanding reflected in the newer architecture, it would be the image of "participation"—the congregation as a gathering that invites participation.

Between 1935 and 1945, before the building boom even began, religious congregations were beginning to move away symbolically from a conception of worship as a performance for passive observers. They pushed the pulpits to one side, elevated the communion table to the platform and placed a cross and candles on it, and had their choirs sit facing the table rather than the pews. Catholics in the 1940s initiated the move toward simple tables rather than elaborate altar-structures.[9]

In Judaism, of course, the bimah—the reading desk—had traditionally been located on a little platform in the middle of the floor, in the very midst of the congregation, and the readers were simply the members of that congregation. Reform Judaism had departed from the architecture of worship, but the impulse toward participation prompted its recovery in Reform and Conservative congregations.[10]

In any case, the newer architectural styles permitted congregations to act together within liturgical and Eucharistic spaces. A church in Pierre, South Dakota, built in the shape of a V, in which two separate congregations faced toward a common altar, evoked a distinctive sense of corporate intimacy. A square church building in Burlington, Vermont, in which pews surrounded a centrally located altar, created a distinctive sense of community. Churches in the round, with tables at the center, engendered a distinctive sense of communal participation.[11]

It is useful to recall that the impulse toward intimacy and participation in worship embodied not simply a religious vision but also a cultural ideal. Consider some of the cultural and social preoccupations of the past three decades: calls for participatory democracy, participatory management, work participation in decisions about the assembly line, student participation in university committees, faculty participation in university governance, group dynamics, group therapy, the burgeoning of popular psychology within a therapeutic culture.

The insistence on communal participation in worship was no isolated religious movement. It was part of a broader impulse in the society. It is important for those of us who frequent churches and synagogues to recall the larger cultural setting of our own architectural sensibilities lest we assume too easily that we are immune from the social forces that helped to create older images of the congregation and their architectural forms.

But it is also important for us to recognize that each of those images, even the ones that appear most alien to us, did in fact embody a religious wisdom through which men and women could respond to the presence and the imperatives of God. They did so in fragmentary ways, and our responses—both architecturally and liturgically—will also be fragmentary.

Neither theologians nor architects have managed to transcend their finitude. And for that matter, neither have historians, as this presentation vividly reveals.

If I am correct, though, in arguing that architectural styles have reflected, in part, the changing self-understandings of religious congregations, then both the historian and the architect have an unusual resource for understanding. The architect who spends an evening with a congregation exploring the diverse images and self-images from the past that still linger in the minds of its members can not only decipher some of the conflicts that will inevitably attend the construction of new buildings, but can also illumine for the congregation the continuing power of older images of which the members might be only vaguely aware. By attending carefully to the history, styles, and symbols of congregational life, we might well illumine and enrich both the study of the religious past and the building of a religious future.

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LITURGY, ART AND ARCHITECTURE

'What Eye Has Not Seen, Nor Ear Heard . . .'

by Donald E. Saliers

Addressing this topic is a bit like arranging Beethoven's Ninth for two recorders and a counter-tenor; or like being asked to construct a major convention center out of cinder blocks and bent pieces of plexiglass. It cannot be done.

Nevertheless, I want to think with you about certain crucial relationships between the worship of God and the spatial/aesthetic environments in which human symbolic movements take place. My accent will be on the particular demands of building for faith communities in a time of unprecedented liturgical reform and renewal. I will speak as a theologian and liturgist rather than as an architect or an historian; and as a Christian rather than a general religionist. What insights emerge will, I trust, help any religious tradition think about the buildings and environments in which it gathers for worship.

Let us first examine the nature of liturgical action and its intrinsic relationship to what I shall call the "hidden languages." By this I mean other than verbal modes of intelligibility and mystery that permeate the complex of symbolic action in worship, whether liturgical or non-liturgical. In reflecting on the hidden languages, we shall consider some specific demands made upon art and architecture by twentieth century reforms of rites and texts within various Christian traditions. Finally, I will draw out key implications for the dialogue between art, architecture and those bearing responsibility for the renewal of the Church's worship.

Let us begin with a verbal icon—Charles Bell's poem "Baptism" (*A Southern Album: Recollections of Some People and Times Gone By*):

A live religion deals
in living symbols: so they prefer the river,
Their untamed font of darkness. I recall one evening
When the red sun broke through colonnades of cloud,
And the two tides met, brown and golden, of earth and air—
Light, calm and pure, and that violence of water—
How they went down in white and moaning lamentation
To the mud-brown flood and under, they broke up singing,
Rolled on the earth, reborn out of death and nature.
. . . .
Through all the aseptic channels of the modern
this wild release is pouring . . . .

Our mind's eye goes back to that earlier baptistry in Ravenna, with its golden mosaic, its splendor of light, of white robes and waters parted, and the emerging reborn led to the embrace of a community in waiting; and to the feast. We can travel back farther to those "awe-inspiring rites of initiation" and those Eucharistic feasts in Jerusalem, Antioch, Milan, and Asia Minor. Something powerful links the black community's powerful witness, even in a time of minority bondage, with the earliest rites of dying and rising, of suffering and release enacted in the Christian community's gatherings. Always the Exodus and Passover are evoked

The rites of baptism, stretching from enrollment in a rigorous catechumenate, through the water bath, the anointings with oil, the prayers, to the festal common meal, and the gatherings for instruction and preaching after baptism—this whole complex of words and actions was itself a symbolic passage to a new way of being in the world. Conventional social relations and normal ways of living and conceiving a world were forever changed. Religious rites were not only permeated by symbols and images, but were themselves the primary embodied icons of dying and rising with Christ.

Authentic worship requires living symbols, which require time and space, sound and sight, and social embodiment. These humanly experienced languages unfold and illuminate the forces of life and death, of suffering and joy, of fear and hope in the presence and absence of God. Religious stories and symbols take time and space to unfold. So generation after generation, those who have celebrated the world and symbolic action of the Passover Seder will gather secretly in a hidden room as a community, even after Nazi expulsion has robbed them of familiar rooms of gathering . . . *and the ancient symbols speak.* Bread broken and cup shared by peasants in a violence-torn village in Central America manifest the power to live in the face of death. Worship in the form of symbolic action places us in relationship with that Reality which "no eye has seen, nor ear heard, nor the heart of man conceived." (I Cor. 2:9)

This is what concerns us: to reacquaint ourselves as liturgists, artists and archi-

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tects with specific ways in which worship deals with living symbols and hidden languages. For the reality of God and the experience of that which transcends the visible and audible world require participation in the temporal and spatial pattern of the divine/human dialogue.

My primary thesis is straightforward: Authentic worship of God requires our learning the hidden languages—time, space, the audible (sound and silence), the visual (seen and unseen), and the kinetic (gesture and movement). These hidden languages are precisely of the domain of art and architecture that serves the liturgy. The housing and the environment for human gatherings either nourish and support, or resist and impoverish the prayer and celebration of the faithful.

How we pray, sing, preach and celebrate the mysteries of faith is an expression and also a vulnerable exposure of what we believe about God and the world. Authentic worship inevitably confronts us with what we are prepared to live and die for. This is why conventional patterns of worship and the banal use of the arts no longer satisfy people looking for depth of encounter, for a more sustaining memory and hope, and for a wider range of beauty and mystery in religious life.

At the same time, our culture has, despite its technological surface, generated a new sense of symbol, story and imagination. This is why verbal worship with only a perfunctory use of the non-verbal will, in the long run, fail to release deep hungers for God and will fail to open us to the living God. Signs and images (even so-called sacred signs and images) remain what we make them if we never attend to the hidden languages. For example, the quality of love at Eucharist or in a foot washing or funeral service creates powerful silences and spaces for discernment. The living gesture "speaks" but faithful and attentive participation depends upon commitment to the realities symbolized.

The environment that invites participation in these forms of communication allows the assembly to move beyond the ordinary, or the banal, and is itself an expression of faith. Such an environment can never be self-serving, pompous or ersatz. It must exhibit the qualities that we wish people to grow into: simplicity and a capacity to reveal the transcendent splendor at the heart of all being.

Let us examine the hidden languages, beginning with the language of *time*. Our

Cannon Chapel from Rudolph Courtyard. Emory University. Paul Rudolph, architect.

temporality is itself a feature of all human experience. Eating and drinking together takes time. In everyday life, we grow in understanding only after we have had meals on birthdays, anniversaries, after funerals, with all the children at home and then gone, and through all the changing seasons of our lives. The point is even more focused with ritual eating and drinking, such as in the Eucharist and Passover Seder. What these meals mean about our life with God and one another deepens as we mature in our understanding of the symbol. This is the secret of the non-verbal inexhaustibility of the Passover and Eucharist symbols.

Organ in Cannon Chapel.

There are two aspects of temporality here: (1) a time of gathering and its duration, and (2) the cycles of time—the church year, temporal and sanctoral. The language of time involves a discipline of days, weeks and years. Time is essential to remembering who God is, what God has done, and what God has promised. The Jewish cycles of time, with feasts and seasons, were carried over as a kind of grammar into Christian patterns of liturgy. But now the symbols of eating and drinking, of reading from the book, of speaking and laying on of hands are fused with the liturgy of Jesus (his life and prayer) and have taken on an added orientation.

The way Christians keep time itself becomes a Christological treasury of how God renders every time and place open to the holy. The incarnation renders human time itself the bearer of that which is beyond temporality. A two-fold tension arises between the already of God's entering history plus the "not yet" of what remains hidden, and the temporal art of gathering to worship and the cycles of time. Liturgy takes time in both senses.

The very way in which we remember and hope is at stake. Who God in Christ is: his advent, birth, life, teaching, actions, suffering, death, resurrection and giving of new life; identity is given in this tensive practice of time. Those who worship live with these signs, words and gestures. It takes time to remember and to hope, to live into this vision of God redeeming and sanctifying the world in and through time, so the temporal arts of rhetoric, music and dance are primary

modes of communication to help us remember.

A hidden language, obvious to architects, is *space and spatiality*. In Jewish and Christian tradition, God is revealed in events occurring in particular places. Moses passes a bush that burns and the place is holy, a theophany of God in the commonplace. Jacob dreams at a place by a river and wakes to find that it is an awesome place, the House of God, the gate of heaven.

Christianity radically claims that because God has entered time and space in a person, there is a permanent tension between places made by human hands and that which transcends all holy places. Churches inherit the tension between the necessity of organized spaces and the reminder that God is not contained in temples made by human hands. All places are potential bearers of the holy.

The places in which we gather and the uses of space involved have a profound effect upon the quality and point of liturgical action. Arrangements of space inside and outside our buildings form or deform the ways we worship, render certain things intelligible or obscure. Buildings and their environments define the action. They open up or prevent primary symbols from speaking. Some invite a static non-temporal approach to God. They are auditoriums for sitting and hearing. Others invite freedom of encounter and gesture, uncluttered contemplation and visual focus, and determine the acoustical images for hearing and singing.

There are two primary dimensions of how the language of space affects our self-understanding and our living with symbols. First, a local church carries an embodied history of a building and an interior where people have gathered over time: where weddings, funerals and rites of passage have taken place, where Eucharist has been celebrated and the sound of prayer has given specific association to the community's identity. The sense of a local place of prayer and common life is part of the hidden language of space. We who shape liturgy are shaped by the space and its history, and by its capacity to accumulate an ever-deepening history of experience!

There is a second dimension—the arrangement of the space as environment for symbol, as environment which itself speaks a hidden language, which permits (or prevents) the tensions between the seen and the not seen, the heard and the not heard, the temporal and the eternal, to be experienced. The arrangement of furnishings, altar table, reading stand, place of preaching, baptismal font, seats, places of music making—all help to determine what is heard and seen and felt Such spatial art also expresses, for good or ill, what we believe about the relationships between human words and the Divine Word, between the humanly perceived visible and the invisible. Sacramental signs of faith and action between the community gathered and the community scattered are given tactile, visual and kinetic availability by how space is treated.

Poor acoustics diminish the clarity and range of listening, speaking, singing, hearing. The essential quality of silence needs to be active and alert, not muffled or downed. For spaces between words and sounds are as crucial to hearing as the words and sounds themselves. Ask any good musician.

What is the point of this phenomenology of the "hidden languages" in relation to the worship of God? Most starkly put—to show that the places we build for worship must have intrinsic relationship to what people experience.

My purpose is to force a theological and normative concern. What should buildings and environments do to serve the Christian liturgy faithfully? Edward Sovik put it bluntly, "A house of worship is not a shelter for an altar; it is a shelter for the people. It is not the table that makes a statement; it is the people and what they do. The presence of God is not assured by things or by symbols or by buildings, but by Christian people" (*Architecture for Worship*, p.33). This way of emphasizing incarnation can be misleading and even theologically heretical. It is God alone who guarantees presence (or absence), but our radical claim is that the arena of the human is the domain of God's disclosure.

This is precisely the link between worship and embodied life in worship, transformed and sanctified. The primary hidden language of religious symbol is, for Christianity at least, the human body and its life in community. Jesus' own liturgy finally involved the gesture of laying down his life and stretching forth his arms on the cross for the world. In that strange and terrifying manner he was glorified, and the body of those who would worship with him must manifest those same marks. So the aesthetic must not become the "merely aesthetic," but rather must serve to animate the interrelationships between the world, the church and the kingdom of God, both already and not yet. Experienced holiness in liturgy requires honesty of materials and integrity of forms.

These considerations bear directly upon the situation of twentieth century liturgical reform and renewal. Nearly every major Christian tradition is in the process of reforming the rites and texts and the theological understanding of what constitutes authentic liturgy. The *Constitution on the Sacred Liturgy*, which was promulgated as the initial document of the Second Vatican Council, has become a charter and guideline for all Christian reform. It is perhaps the most revolutionary document in Protestantism! The tran-

Interior, Cannon Chapel.

Choir sings under barrel vault in Cannon Chapel.

sition from reformed rites and texts to the living renewal of the church's liturgy involves the arts as intrinsic to good worship. Speaking, singing, seeing, touching, tasting, moving—all are at home in an environment which speaks of that which transcends the immediate.

It is one of the central insights gained in these years of reform and renewal that worship is fundamentally non-verbal. This rediscovery of the active character of liturgy is both theological and cultural. It explains, in part, why much of Protestantism is reappropriating a sacramental understanding of worship. The need to recover the proper rhythm of Word (spoken, sung, preached, enacted) and sacramental sign-actions has impacted both Roman Catholicism and Protestantism.

Increasingly, we find explorations in local congregations on the role of the arts, not as ornamental or enhancing but as intrinsic to the nature and meaning of the liturgical action. The Biblical witness and earliest traditions simply took for granted that the worship of God is the gathered community in active remembering, proclaiming, confessing, self-giving and supplication in response to and in dialogue with God. This was always mediated by the human means of communication upon which the tradition depended.

We may say then, that faithful liturgy discloses God's creative and redemptive life with us and the whole created order. It has the power to awaken and develop levels of being human to a divine level in and through patterns of ritual action. At the same time, reform and renewal in the twentieth century call for forms of worship to convey the mystery of God's hiddeness in and through the visible, the audible, the tactile. Hence, architecture that settles for the immediately satisfying, or "tasteful," or for ersatz or the triumphalist style fights against renewal.

Authentic worship enacts the mysteries of faith in the human signs God gives—water, bread, wine, oil, fire, the laying on of hands, silence, ecstatic utterance and the whole graced rhythm of gathering and scattering to serve the world. Church architecture and the arts that want to serve liturgy must begin by focusing upon and understanding how these signs invite changing approaches to material and form.

Recognizing architecture as a hidden language and determining to participate in communicating this to the congregation are necessary for complete renewal. The right word in the right place, the right gesture, the right music—all of this is not enough if life is not brought to the hidden languages. They must become the idiom of self-giving and of God's living Word. The buildings yet to be built and the liturgical arts yet to be celebrated by communities of faith into the twenty-first century must exemplify this.

Implications for the relationship between architect and community are diverse and exciting. Among those primary are: (1) sustained dialogue between architect and community with a thorough knowledge of liturgical reforms, (2) a recognition that an architect is not only an organizer of space, but also an animator of hidden languages, and (3) a recognition that buildings do make a theological statement, but one not so concerned with the immediate as with the prolonged journey of a faithful community toward the living of its particular beliefs.

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Artist/Artisan Directory listings:

- $15 per listing—IFRAA members; $25 per listing—non-members.
- Deadline for fall 1986 issue: August 15, 1986
- Send to: IFRAA, 1777 Church St., NW, Washington, DC 20036.

Calendar of Events

May 2, 1986

IFRAA South Central Region #5 Meeting
Houston, TX at St. John the Divine Episcopal Church, 2450 River Oaks Blvd. (phone: (713) 622-3600)

The AIA Houston Chapter is co-host of this one-day seminar on Architecture of the Church ("how to build a church"). Speakers include William H. Merriman, AIA (welcome); Robert Rambusch ("Folk Art in the Religious Space"); Bill Brown, AIA (""Selection of the Architect, Role of the Client, Architect in the Planning Process" and "Role of the Contractor, Architect and Client in the Construction Process." Workshops on "Crafts in the Worship Space," "Acoustics/Planning for Music," "Planning for Organs," "Fundraising/Financing," "Contracts," "Maintenance/Life Cycle Costs/Energy," and "Stained Glass."

Regional Director: Ernest E. Verges, AIA, (504) 488-7739
For more information: Ms. Win Center, (713) 988-9161

Oct. 12-15, 1986

IFRAA National Conference
Berkeley, CA at Marriott Inn, 200 Marina Blvd. on East San Francisco Bridge

This conference will enjoy the facilities of the Graduate Theological Union, the University of California School of Architecture and the Judah Magnes Museum. There will be a pre-conference tour of the wine country and a post-conference tour of Japan. See postcard inside this issue for further details.

Coordinator: Frank Mighetto, AIA, (415) 548-5700
Japan tour inquiries: Rev. Donald J. Bruggink, Western Theological Seminary, 86 East 12th Street, Holland, MI 49423

Nov. 19-20, 1986

IFRAA Northest Region #1 Meeting
Boston, MA

Meeting will be held in conjunction with the Boston Society of Architects' Annual Convention and Trade Show, "Build Boston '86." Exhibits and workshops for architects and other professions.

Regional Director: John R. Potts, (212) 239-8700

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